

LOST: THE OFFICIAL MAGAZINE PRESENTS

SEASON 4
NEWS INSIDE!

MICHAEL
RETURNS!

SMOKE MONSTER
PULL-OUT INSIDE!

LOST

THE OFFICIAL

NE

FEMME FATALES

EVANGELINE LILLY & ELIZABETH MITCHELL
DISCUSS THEIR DARK SIDES...

LOST TOYS
WIN MCFARLANE FIGURES!

HOSTILES
MEET THE OTHERS

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ISSUE #13
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NOV/DEC 2007



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"Karma. Why are you going back, James?"

New Transmissions

News from the *Lost* world and beyond...



DIRECT FROM THE WRITERS' ROOM...

UNEARTHED TREASURES

Do you seek season four teasers straight from the *Lost* Writers' Room? Then you've come to the right place. Co-Executive Producers **ADAM HOROWITZ** and **EDDY KITSIS** return to our Unearthed Treasures to reveal their fondest memories of season three, and hint at what is to come...

Words: Paul Terry



Let's start by talking about the closing minutes of season three. How did your friends and families react to it?

ADAM HOROWITZ: It was probably the strongest response we've gotten on anything, really, at least since the season one finale. It was probably the most intense response, too. Friends and family really seemed surprised in a good way. It was really gratifying for us.

EDDY KITSIS: For me, the calls I got from people were mainly concerning how to process it. It blew their mind to the point where they said, "You know how Walt being taken at the end of season one was an 'Oh my God!' moment? This just fried my brain!" Everyone wants to know, "Is this the future?!" What was interesting is that I was actually in Europe at the time and my wife hadn't seen it, nor knew about it. So she started getting emails as well because people just assume that she knows everything too [laughs]! Anytime there would be any emails about *Lost*, she just kept deleting them [laughs]!

Knowing you were bringing Charlie's story to fruition, how did that feel?

AH: It was difficult. It was a character

that we'd written for a long time, so you knew it was going to be an emotional thing. We had written *Greatest Hits*, which was right before the finale. It was a hard thing to do but Dom was amazing. For us, it came out as emotionally effecting as we wanted it to be.

With so many plotlines interweaving in the finale, how do you and the team even begin to conceive an episode like this?

EK: It's funny because we broke the last three almost simultaneously – you know you have the road map for where you want to be at the end – since season one we've done two-hour finales, or three-hour finales and you just have to attack it story by story!

AH: In a lot of ways it was similar to season one where we had *Exodus (part one)* and *Exodus (part two)* – with part two as a two-hour event. *Greatest Hits* was sort of an 'unofficial part one' in that



sense, where everything was being set in motion for what was going to happen in the finale. As a group, we sat down and knew the big events and knew where we wanted it to finish. It then became about saying things like, "What's happening in the Looking Glass station? What are the events there?" then figuring out the best way to lay the events over those three episodes, and the best way to get the maximum impact from the story we wanted to tell.

Do you remember which shot footage you saw come into the office first?

AH: We get dailies first, and my recollection was that it was a little confusing because we shot all three last episodes simultaneously!

EK: Yeah, I honestly can't remember [laughs]! It's really cool because by the end of the season the time between writing and shooting goes very, very quickly! You're like, "Wow... we were just talking about

"WE'RE VERY EXCITED ABOUT THE STORIES THAT WE'RE GOING TO TELL THIS YEAR, AND WE'RE THRILLED THAT THEY WILL BE AIRING ALL TOGETHER... WE HOPE IT FEELS LIKE AN EPIC EVENT!"

- EDDY KITSIS

this a few weeks ago, and now I'm looking at it!"

AH: Your mind does start to get a little overwhelmed with all the stuff that's coming in.

EK: But right away when we started putting the finale story up on the board we realized this had potential to be great. There was just that feeling in the air like we were in the groove and this was going to be awesome.

The finale was very dark, but was balanced by important moments of hope. How did you feel those elements all came together?

AH: To me, Charlie's death in a lot of ways was the emotional climax of the



New Transmissions

News from the *Lost* world and beyond...



episode, but there was a lot of big, big emotion in it. I feel that scene, the Jack/Ben confrontation and the ending – those were the very big pillars everything was built around.

EK: For me one of the things that I really loved was Jack telling Kate he loved her. I really thought that was great and you just didn't expect it! The way it was delivered was just so wonderful. It was like you got into their heads a little bit because at that point as a viewer you're thinking, "Woah... and they could be getting off the island right now!"

What are some of your other favorite season three moments?

EK: Well, definitely Locke getting pushed out of the window by his father [laughs]! Finally getting to reveal how he was paralyzed and that it was his *father*, I think has to be probably one of the darker *Lost* moments. The other one I would say is Ben's father with Dharma, Ben knowing they were all about to be 'purged,' so to speak.

AH: I think the very end with Jack and

Kate was a moment where it was an odd mixture of darkness and hope. You see them off the island, but it's not what they were hoping for...

EK: For me, the most hopeful season three moment was Hurley driving the van in the *Tricia Tanaka* episode! I just thought – and yes, I'm biased because Adam and I wrote that episode – but just the victory that you saw in Hurley's face, and Sawyer, Jin and even Vincent got wrapped up in it, that was probably my favorite hopeful moment of the year!

AH: The moment of the van going down the hill to 'Shambala' was probably my favorite too.

You've reminded me of Hurley's hero moment in the finale, plus, Sayid's swift killer moves following that was pretty shocking...

EK: The thing with Sayid is that you always forget that he's a soldier. You don't *forget* it necessarily, but Sayid is a hero to *us*, and he looks out for his friends, so sometimes

"JACK AND KATE WAS A MOMENT WHERE IT WAS AN ODD MIXTURE OF DARKNESS AND HOPE. YOU SEE THEM OFF THE ISLAND, BUT IT'S NOT WHAT THEY WERE HOPING FOR..."

- ADAM HOROWITZ

you forget how dangerous he can be. Sayid is a badass. You do not want to mess with Sayid!

Season four may not be returning to our screens till next year, but shooting started a little while ago didn't it?


EK: Yes, mid to late-August.

Anything you'd like to tease for the fans?

AH: There'll be 16 episodes [laughs]!

EK: OK, I can say this: we're very excited about the stories that we're going to tell this year, and we're thrilled that

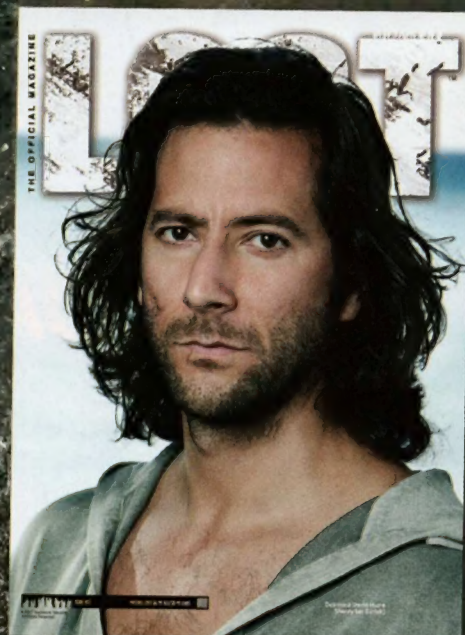
they will be airing all together. By having the fixed end point I think the great thing about this year is that we're just doing 16, they're in a row, and we hope it feels like an epic event!

AH: I would also add that what we did in the finale is meant as the jumping off point for the rest of the show. We'll explore things that were in there. To get more specific? Well, you'll just have to wait a little while longer to find out... 

Turn to p44 right now for even more season four news, including the Comic-Con reveal that Harold Perrineau is returning as Michael...

LOST

SEE YOU ON THE OTHER COVER, BROTHER!



Make sure you get your local comic store to order you the rare Collector's Edition of this issue! Contents are the same, but this version has the Desmond variant cover!

THE OFFICIAL MAGAZINE
LOST™

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Voices from the fuselage

THE FANS... THE FINALE... THE VIEWS... THE DEBATES...



Got something you want to say about *Lost*? Then we want to hear it.

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Please note: No attachments of any kind please.
We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.



DAVID & DAVE

I was reading *Lost Magazine* #11 (and loved it by the way!), and got to the part about Libby. I remembered that her husband's name is David – like Hurley's Dave, who was a figment of his imagination. But maybe Libby's David and Hurley's Dave are one and the same, and not a figment of anyone's imagination. Thinking about this made me think of Jack's dad. Christian Shephard is definitely dead, there's no way around that, but Jack saw him clear as day, although nobody else did that we know of. However, Jack's dad is Claire's dad, so maybe Claire saw him too, but didn't say anything because of how she feels about him. What I'm thinking is that maybe the survivors see people who aren't there for a reason – maybe once somebody comes into contact with the numbers, they can see their inner demons...

Gretchen, *The Lost Crew of Mount View*, via email

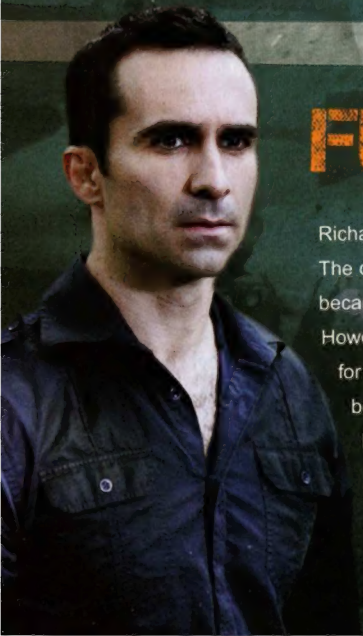
Well, Gretchen, *The Mount View Crew* often come up with some interesting theories, and we think this one is one of the most interesting. Fellow fans, write in and let us know your reactions...

A KLUGH IN THE QUESTION

My *Lost* theory is that Jacob, being invisible can turn into any human being that is dead or has left the island. Way back in season two when Michael was captured by the Others and questioned by Ms. Klugh, she asked him if Walt had been seen in places where he shouldn't be. I think it was Jacob acting as Walt to play with the minds of the castaways, like in season one when Jack saw his dead father. Also, whenever the castaways have experienced this event, whoever they see doesn't talk to them. This could be because as we have seen, Ben and Locke are the only ones who can hear Jacob speak. That could also explain how Ben saw his mom when he was a child, and why Richard was so interested when Ben ran into him in the jungle.

Hailey Caravaggio, via email

Some fantastic ideas, Hailey! But what do the rest of you think? Email today and let us know your theories...



FUTURE SHOCK

Richard Alpert has sparked a major debate in the fan communities. The debate being about whether or not he in fact ages at all. This is because, in the present, he and Ben appear to be of a similar age. However, in Ben's flashback, when he leaves the compound to look for his mom in *The Man Behind the Curtain*, Richard appears to be almost the same age, but with different hair. Is it possible that Richard is not what he seems to be?

Martin Olofsson, via email

Martin, don't miss the *Others* interviews from p20...



HELICOPTER BOTHER

I think there was a clue given to us by the writers about Naomi and her threat to the island. Naomi said she ejected when her helicopter went down. However, I'm pretty sure that if someone were to eject from a helicopter, they would be in a lot more trouble than being stuck in a tree with a wounded side – helicopter blades are directly above the cockpit and move at a rapid pace, making ejecting a risky proposition! Sayid should have known...

Brandon Wilson, Austin, TX, USA

Naomi said she bailed from the helicopter, not ejected, so depending on how the helicopter was falling, it may have been possible for her to leap from the cockpit safely. I have a feeling there's more to learn about Naomi though...



GHOST SHIP

After the season three finale's unveiling of Jacob, I started thinking about who or what Jacob could be. Jacob's hair and clothes appear to be derived from 19th Century styles, which leads me to believe that Jacob may be the spirit of the island, and may have originated from the Black Rock, as it too ran aground on the island in the 19th Century. The boat's owner, Magnus Hanso, was known as a successful businessman during the same period. Jacob could well be a warning sign to our survivors, to change their ways, or be forever 'lost'...

Lauren Becker, Ohio

Interesting theory Lauren, Jacob is proving to be a popular mystery – keep those theories coming in!



AN ANCIENT BEING?

Now that we've been introduced to Jacob, I've been wondering if he is really the leader, the driving force and main influence on the Others. Ben says Jacob was the creator of the lists, and is obviously held in high esteem by all. He is referred to as "magnificent" and "great," as well as being credited with bringing the Others to the island in the first place. However, knowing how manipulative Ben is, we have to wonder whether Jacob was created by Ben as a way of keeping the Others in line. At the beginning of *Stranger in a Strange Land*, Karl says to Kate and Sawyer while they are on the boat, "God loves you as he loved Jacob," which is past tense – could it be that Jacob isn't alive at all?

Stephen Darrell, Coventry, UK



BY THE FIRE 



THE TIES OF
COURAGE THAT



BIND

Apart from the handcuffs that tethered Kate to Juliet, life experiences and even love for Jack Shephard connect these two vivacious women. **EVANGELINE LILLY** and **ELIZABETH MITCHELL** exclusively relax by the fire and look back at *Left Behind*, their time on the island together so far, and season three's thrilling ending...

Words: Tara DiLullo Bennett

Left Behind was a classic slice of tour de force *Lost*. What was it like getting to play opposite each other for most of the episode?

Evangeline Lilly: It was so much fun. One of the greatest things about that episode was it was an all-girl episode. I played on the island with Elizabeth and I played my flashback against a woman, which I have never done before – I always play opposite men.

Elizabeth Mitchell: We really work the same way, in that we just get right in the moment. I had a wonderful time with Evangeline. Getting to know her in that episode was one of the highlights of the season for me. She is lovely – a strong, intelligent, creative woman.

EL: With Elizabeth, I have the biggest crush on her, she is one of the women in the camp with her yin and yang intact. It's so exciting when you identify with each other and immediately know that you can bring your 'A' game. You can go there, and you know they're not going to back down or get competitive, jealous or angry. I wrote to the writers room and I was like, "It's going to be so much fun! I get to play with the girls for once!" Damon Lindelof wrote me back and said, "You can thank [*Lost* writer] Elizabeth [Sarnoff] for that because she wrote this episode with me and she was fighting for it to be estrogen filled."

How did you approach the intense island moments?

EL: The scenes had so much room to move in them, they were both yin



"IT WAS REALLY FASCINATING TO SEE THE MORE METHODOICAL JULIET AND THE IMPULSIVE, FEARLESS KATE; I THOUGHT THE MARRIAGE OF THE TWO WAS REALLY INTERESTING..."

- ELIZABETH MITCHELL



and yang. They were tough, but also cool and mysterious. We had space to be gentle, coy and even loving to each other at times.

EM: We are two very strong women as actresses, it's great to be able to have such strong characters. I truly believe these two women would be friends, Juliet is older, but there's not a lot there that is completely dissimilar from Kate. They have a lot of the same characteristics.

EL: There is a moment where I put Juliet's shoulder back into its socket. They ended up panning into a huge wide shot, but if it had been closer, you would have actually seen what happened between us – I slammed her shoulder with venom. I knew it would hurt her and I wanted it to. But when she collapsed with pain, I caught her and I held her in my arms and I rocked her. She was crying and I was almost trying not to cry myself. It was such an amazing moment because I thought, "How often do we see women hold each other – not sexually – but nurturing each other on screen?"

EM: It was really fascinating to see them together. To see the more methodical Juliet and the impulsive, fearless Kate come at her; I thought the marriage of the two was really interesting.

EL: In rehearsal we both fell in love with

HEROIC JORGE

ELIZABETH MITCHELL discusses the moment Hurley sat by Juliet to interrogate her in the way only Hurley can...

"I thought that Jorge was brilliant in that little scene we did. He was breathtakingly funny. His timing was beautiful and he had a lot of heart. Jorge [Garcia] was able to show this sweet big guy was hurt – that his soul was hurt by what's been happening to him. He almost wanted to sit [with Juliet] because he is so lovely and so kind, yet at the same time, he didn't and wanted to protect his friends. Jorge's humor is so good. The look he gave me when I said, "I was off that day," was one of the best takes I've ever seen. I wanted to blurt out, "I love you!"



an idea: these two women who have beaten the crap out of each other, are digging at each other emotionally, and who hate each other, find a way to care for each other simply because they are human beings strapped to each other.

EM: ... and that was really fun but hard! I got more bruises from that episode than any other. A lot of it was shot at night. I felt like a lot came out about the two of them, especially a lot of frustration on Juliet's part.

EL: I think when you are strapped to another person, you can't help but feel compassion and in some way care.

EM: ...and in her own way, you feel that Juliet is telling the truth, which was really enjoyable to play. It's fun to watch Kate respond to another woman.

EL: I believe that if the smoke monster had come up and it was going to be her or me, neither of us could have let the other go. We would have tried to save each other.

Although there are trust issues, there does seem to be some kind of kinship between Kate and Juliet...

EL: We played many moments like that which were subtle and simple, and show these two women have found some solace in each other.

EM: I think Juliet really likes Kate, but she



absolutely views her as a young woman.

EL: What [the writers] wanted was to establish something very hard and cold, so Juliet and Kate have somewhere to go. Sometimes Elizabeth and I are on a different plane than the writers are with our characters – we keep playing these things they don't write [laughs]! Like when they play the tape and they talk about finding out whether Kate is pregnant – we played a moment at the

very end – Kate looks to Juliet and actually shows her that she is scared. She knows Juliet will get it. There was something in there and Kate couldn't help but acknowledge that she is going to need her help. She looked back at me with such sorrow.

EM: Is Juliet afraid of other things? Sure. She's still very much human. All the stuff that the Others do to each other on a daily basis



Speaking of Jack, how did you feel about the story development with Jack and Juliet in the last few episodes, Elizabeth?

EM: I was really satisfied that Juliet hadn't been lying to Jack. I do feel like there is a definite connection between them and if they are going to have her betray him, I don't want it to be so obvious. You can't have 99 per cent of the people saying she isn't going to betray him... and then have it be true. It's so clever the way they did it. I loved that Jack knew what was going on the whole time. Juliet comes in, and in her own way, saves the day. I love that, even though Hurley really saves the day – that was awesome!

What do you think they will do with Juliet next season?

EM: I know they had to create Juliet first, put her in peoples' minds and a little bit in their hearts, so now that she is set up they

– that can involve romance. She is in a different place but she has tremendous sympathy. She understands and gets it.

EL: We believe, underneath, there is camaraderie and ultimately, Juliet's character looks at Kate with pity and compassion and wants to help her. Kate looks at Juliet as someone she could lean on and there's not many people Kate would be able to go to with that.

EM: I do think Juliet is like the nerd who figured it out. She knows that none of this matters at all and she's going to do what she needs to do. There's a tremendous amount of freedom in there.

How did you react to the finale's final scenes – both on and off the island?

EM: The final moment is mind-boggling! It's unprecedented. I feel like they've done an enormous service to the fans.

EL: I had no idea it was coming! I'm not really a sci-fi person, or a watcher of television, or someone who gets involved in the theories and the broader issues behind the show, but I like to follow the characters and the emotional arcs. However, this was the first time ever on the show that I was giddy when I heard our reveal.

EM: And to anyone out there that thinks [the producers] don't know the end – they do

– they have it all in their heads. They are keeping it true for the fans and having an artistic vision. As far as the characters go, they've created a mythology that they are backing up. Frank Herbert did it with the first *Dune* book – he created this entire world and you believe in it. That's what the producers have done here.

EL: I had goose bumps and thought about the ending for days. I was so excited by the fact that our show was about to take a massive turn and satisfy so many appetites that were hungry for something really dynamic.

EM: Actually, I would like to say that I am surprised and thrilled that I didn't die! I thought for sure that I would die of a quick gunshot and that would be the end of Juliet. On a personal level, that was very gratifying and remarkable. I had started to make my goodbyes and was making gifts, so I was surprised. This was the greatest acting year that I ever had.

EL: And one of the most exciting things about playing [the final flash-forward scene] is that I got to play another kind of Kate. You have never seen this Kate before. She is totally changed and so is Jack. They are two wildly different people from the people you know on the island, and I get giddy thinking about that.

MASCULINE VERSUS FEMININE

EVANGELINE LILLY talks about the differences between acting with the opposite sex...

"There is only so much you can play opposite men. There are certain dynamics that will be established and they stay. I didn't realize how strong that was until I started playing opposite women. I realized there was a whole other spectrum of colors that I never find with men. The weird thing is that my policy in acting and real life, is that I like to approach women with the same mentality and energy that I would approach a man. As weird as this may sound, I will exude a romantic energy to a woman when I am playing opposite her, meeting her, or having coffee with her. I feel there is something exciting and significant about that because romantic energy is the most infused energy in the world. We don't often offer that to other women and because of that our relationships with women, tend to be flat, and our relationships with men tend to be colored. I don't think it has to be that way."

"WE BOTH FELL IN LOVE WITH AN IDEA: THESE TWO WOMEN WHO HAVE BEATEN THE CRAP OUT OF EACH OTHER, AND WHO HATE EACH OTHER, FIND A WAY TO CARE FOR EACH OTHER..."

— EVANGELINE LILLY



can tell some different stories which is very exciting. There are so many layers to her. I want to see where the thing with Jack goes. I would love to see more interactions with Sun. Juliet is an unknown and I think that brings out different qualities in other characters. You learn more about the heroes when you bring her into the mix. It will be a brand new year – so who knows! They might start with the book club again...

What do you remember about filming the final cliffhanger, Evangeline?

EL: I was thrilled to be in it. When we got to set, Jack Bender was directing and he opened the floor to us – when none of the crew were around – and told us to play with it, Matthew [Fox] and I spent so much time deliberating the scene, we were so excited about it. We were so thrilled to try to play the scene where everyone would walk away going, "What?!?" All the questions that we had, we want everyone else to be asking those questions. We felt the best way to do that would be to play the answers without answering the questions, and of course, every performance is always ambiguous. We are playing all the answers but you have to read into the performance to figure out what those answers are...



I, MONSTER

Like most fans of the show, Team *Lost Magazine* love the smoke monster and everything about it. We also love a good mystery. So, as part of this very special Dark Territory themed edition, we've got some tasty smoke monster exclusives. The center pull-out has been designed specially for this issue, plus, actress **ELIZABETH MITCHELL** and Co-Executive Producers **ADAM HOROWITZ** and **EDDY KITSIS** give us their views on the island's strange black cloud...

WHERE THERE'S SMOKE

Co-Executive Producers **ADAM HOROWITZ** and **EDDY KITSIS** share their views on 'ol smoky...

EK: "I think he always pushes the story forward in the sense that he still remains mysterious, that even seeing him – if it is a him – it always appears in a moment of conflict, or of character inner crisis."

AH: "I think the thing for me that I love about the smoke monster is, we have shown some things about it, but you still feel there is a great mystery surrounding it."

EK: "One thing that's interesting is, if you look back over the first three seasons, we don't use the smoke monster very often. It's one of those things that people relate to the show but if you actually go back, it's not used or seen much. But it does definitely seem to have a different relationship with every character."





YOU SHALL NOT PASS

ELIZABETH MITCHELL discusses Juliet's smoke monster experience...

"It was really fun! The best moment was at the fence. It relates to Juliet's knowledge of things – she knew it couldn't get to her, so she's right there facing it. I think it represents who she is as a person now: the scariest thing in the world is coming at her and she's not going to turn around. She stands right there. The only way to understand the moment is to examine it, so that's what she was doing in the midst of it. I know that everyone said to me, 'Shouldn't you be running?' Some of the people were really concerned that she barely even flinches. I was like, 'She's in a position of figuring it.' There is this wonderful philosophy of life that you actually evolve when you lose your fear. I think, in some ways, she is woman that has lost a lot of her fear."

Don't forget to turn to the center pages... your exclusively designed smoke monster pull-out awaits you...

BY THE FIRE 

LOS ENVUROS

TITLE MOVEMENT

With the sun dissolving into the horizon, the sky is stained an ominous shade of blood red. The tranquility of the forest becomes an almost ethereal silence as figures move stealthily through the trees. But these are not the survivors of Oceanic Flight 815. They are far more mysterious and have been on the island far longer. Some call them the Others. The Dharma Initiative called them the Hostiles. Get ready to meet the men behind the enigmatic Mikhail, Tom, Ethan and Richard, also known as actors **ANDREW DIVOFF, M.C. GAINY, WILLIAM MAPOTHER** and **NESTOR CARBONELL...**

Words: Tara DiLullo Bennett & Bryan Cairns

BY THE



EYE OF THE STORM

Previously you worked as a guest actor on *Alias*. Was that a casting connection?

Andrew Divoff: I imagine there was a connection with *Alias* and perhaps with J.J. Abrams, but I did go in and audition. However, I'm somewhat of a plodding learner. I need time to get my stuff down and get comfortable with it. It was quite a long audition with some speeches, so I was happy to get the part.

When you got called to do the read for *Lost*, did you watch some of this season to get the proper tone?

I was glued to the first season, but because of the work that I was doing at the time I didn't see the second season. I live up in the mountains, and for about three years I was running a logging crew. But I was familiar with the cast and Carlton Cuse is a friend of mine too.

Up in the mountains? Had you retired from the acting business for a while?

I had. I found myself going into read for things that I had read for a decade, so I called my guys and asked them to take me off the rolls for a while. Where I worked became a logging camp after the wild fires. We were eradicating the dead trees, but

then the mortgage needs to be fed and you need to stay busy...

You speak Russian and a lot of other languages, so did they incorporate that into Mikhail?

I took the ball and rolled with it – I went in and included Russian even though the script didn't ask for it. There was some direction of him being a prisoner and I had a discussion in Russian with the guys that were with me. I think it was a little bit of icing on the cake.

When they first introduced you in that little cameo for *The Cost of Living*, did you know how long your run would be?

At that time it was very vague and it was anywhere from two to four episodes. It taught me a lesson about acting and life. An actor likes to get a lot of information and unless someone turns the faucet off, we'll keep asking. But I really dug the fact that I was a little bit, forgive the pun, 'lost' which is kind of nice for this show. Jack Bender directed that vignette where I'm looking into the lens and he was very efficient. It took three takes. Over the season, I came to appreciate him as a director who sees the big picture. For example, in the finale when you see my eye, I think that's a great thing,

both for me as the actor who plays Mikhail and the fans. They've seen the patch and take it on faith there must be something under there, and we ended up showing it to them. It was a beautiful little pay-off, and Jack Bender allowed that to happen. But he wanted the patch to go back on afterwards because Mikhail was iconic *with* the patch. I thought we might keep it off, but you can guild the lily a bit. It wouldn't have been cool if the focus of attention was on this eye that looked like scrambled eggs.

***Enter 77* was a proper introduction for you because playing against the ensemble is where the revealing aspects of your character came out. What are your memories of that shoot?**

I was apprehensive and nervous – I can get a little antsy. Director Stephen Williams really helped me get settled and get



"MIKHAIL WAS ICONIC WITH THE PATCH... IT WOULDN'T HAVE BEEN COOL IF THE FOCUS OF ATTENTION WAS ON THIS EYE THAT LOOKED LIKE SCRAMBLED EGGS."

— ANDREW DIVOFF (MIKHAIL)

BECOMING MIKHAIL

ANDREW DIVOFF reveals how he approached portraying the mysterious and dangerous Mikhail...

"I had some specifics about his background in being an Afghan war vet and being a medic. He was also a master chess player, which said a lot about mental acumen. He's cunning, but not over the top with it. It was a bit of serendipity and it played out really nicely. Everything was a constant surprise, and for an actor, that's a beautiful thing. The preparation comes in knowing the words. Once I was on the set in the environment, it was very organic and just developed on its own."

through the episode. It was three days at this particularly tricky location – three pretty hellish days. We did every kind of physical acting and a lot of dialogue. We also did the tricky little things like suturing Sayid's arm. The dialogue between Sayid and Mikhail was like a chess game, and there's a crescendo where it becomes a fight. Mikhail says, "Why are we continuing to play this little game?" All hell breaks loose and it's like a rollercoaster ride.

I'm known for playing the bad guy. When it comes to being affable and charming, I didn't overdo that. But I wanted to let you forget for a second that maybe he's bad or good. I wanted to ride in the moment, which was important to me. I didn't want to telegraph anything. A lot of people came up to me and said it was a surprise he was bad, which is great to hear.

It's written that Mikhail is not part of Dharma but he did survive the purge. Did you like the way the seeds of truth were planted for later in the season? Absolutely, those were laces that were tied up later. Originally, I was trying to say these things in quite an off-the-cuff manner, like when he's telling Sayid about his past. He is telling the truth, answering all their questions about the wires all over the island, so he is quite open about it. There is such a thing as skating around until you figure exactly how to close the trap – Mikhail was peppering the ground with little bits of popcorn to see which they would pick up and bite on.



When did you get that surprise call that Mikhail was not fried by the sonic fence and would be coming back?

I was very happy when I got a call from Mr. Cuse that said, "Andrew, you're not dead. You're coming back." I was in seventh heaven.

Not only did he get to come back, but in the finale he killed our beloved Charlie. Did it feel terrible knowing your character was responsible?

It was a gut blow. Actually, there was a party that Josh threw a couple of weeks before we wound down. That party was the first chance to see Dom. I gave him a big hug and said, "I'm sorry, brother." He said it was OK, but it was tough for me. Boy, I tell you what, when I got home after that



episode, I was the most hated guy on the mountain! I live about three hours out of LA in a small little town. I'd go into the coffee shop every morning to have breakfast and I was getting Hell from the waitresses! But it was cool to see the love the fans have for him. Nevertheless, it was hard. He was there from the start of the show, so I felt weird about it. Dom was so cool about it. He said, "Let's kick it in the ass, do it right and get it done."

Mikhail is left with an ambiguous ending because he survived the pylons, and the harpooning, so many aren't sure whether a grenade is enough to kill him. Do you even know?

I'm in the dark as well. I was hoping you would be able to tell me something [laughs]! It's cool. I have a feeling I may be back, but far be it for me to pretend [to know] what the writers are thinking.

A lot of fans have drawn the conclusion that Richard Alpert is someone from the island that is obviously cheating death, so Mikhail might have the same power. Have you got your own theories?

I have. I've read a few of the fan blogs which are quite interesting on that subject. We all know that the island has magical powers and this energy. I have a theory about Mikhail – perhaps he's been around a lot longer. He's fascinated by Jacob and talks about him like he's a god, so I have a feeling that his connection to Jacob is a lot closer than we think it is. I do think Mikhail is corporeal, and I think there are some special powers. I guess we'll find out... 🔥



FAKE BEARDED FOE

The opening of season three was such a stunning change from the prior year, with the show focusing on the Other's world, which seemed quite civilized. Did you have any inkling that would be the opening storyline?

M.C. Gaaney: I didn't have any inkling. I never spent much energy trying to anticipate what was going to happen either, I just tried to stay in the moment. If you look at the second season, I was running barefoot through the jungles wearing raggedy clothes. For all intents and purposes, we look like *Lost* survivors. To find out we have clothes, lockers, operating rooms and all this stuff was mind-blowing. It's a very strange job because you don't know who you are, where you are or anything other than what is happening to you in the moment.

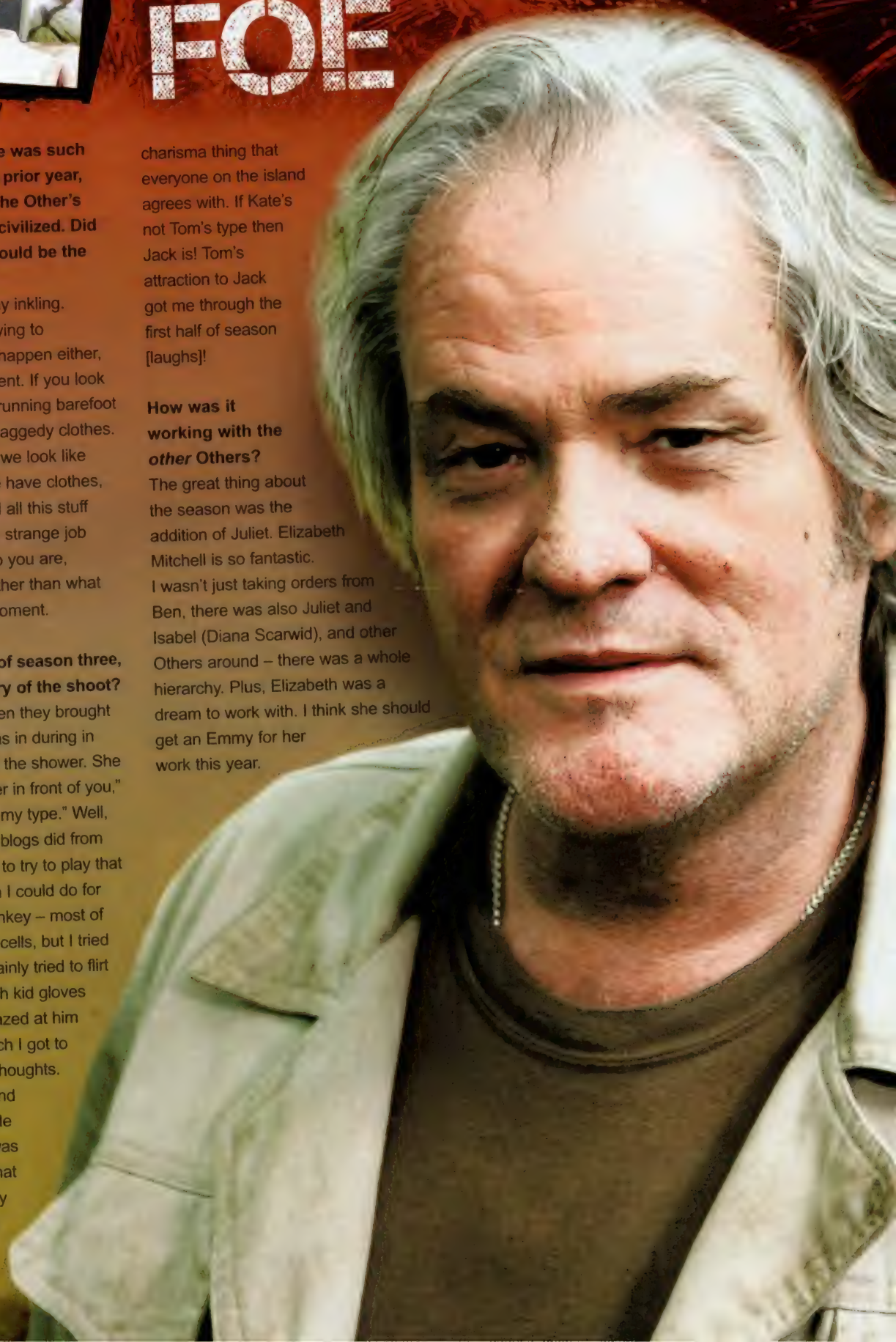
Amongst all the darkness of season three, what's the funniest memory of the shoot?

The funniest thing is that when they brought me back, the first scene I was in during the first episode was Kate in the shower. She said, "I'm not taking a shower in front of you," and I said, "Kate, you're not my type." Well, I'm sure you know what the blogs did from that moment on, so I began to try to play that [laughs]! There wasn't much I could do for a while because I was a turnkey – most of what I did was lock them in cells, but I tried to flirt with Sawyer and certainly tried to flirt with Jack. I handled him with kid gloves and worshipped him and gazed at him from afar. There wasn't much I got to do with it, but it was in my thoughts. I began to think that way, and I looked at Jack that way. He wasn't just a prisoner; he was Jack. It's not hard to play that because Matthew is a really dynamic guy. He's got that

charisma thing that everyone on the island agrees with. If Kate's not Tom's type then Jack is! Tom's attraction to Jack got me through the first half of season [laughs]!

How was it working with the other Others?

The great thing about the season was the addition of Juliet. Elizabeth Mitchell is so fantastic. I wasn't just taking orders from Ben, there was also Juliet and Isabel (Diana Scarwid), and other Others around – there was a whole hierarchy. Plus, Elizabeth was a dream to work with. I think she should get an Emmy for her work this year.





She was sensational and what an amazing breath of fresh air she was for the Others. She's a strong woman who was also a prisoner. She had a very complicated character arc to play and she played it brilliantly. I was blown away by her work.


Season three felt like such a family for the Others. All of a sudden, there was a whole team of us. The hardcore fans want *Lost* to be rich. They want good characters, bad characters and they are looking for weakness and contradictions. When new shows come along, for the first season or two a lot of people watch it just so they can talk around the water cooler. But the *real* fans are like, "OK, the Others — tell me about them." I felt the producers created a great world for us to live in. It was clear what was going on — Ben had a tumor and needed a spinal surgeon and we were all part of the mission. Some of the things that we got to do were so bizarre, like the

whole thing with the rabbit in the cage. We got to do some amazing things.

At the end of season two, did you assume Ben was the leader of your people?

I thought from the first time I saw Ben's character — when he was still Henry Gale — that he was going to be our boss. He had so much charisma that he was the *man*. To have it revealed that he needed this operation — let's put it this way, when he says he desperately needed back surgery and then a spinal surgeon fell out of the sky — that was so incredible to me! I had no problem seeing him as the charismatic leader of the whole Others movement. And knowing that his daughter was around was cool too.

Overall, what did you like about Tom?

I really liked the friendliness of Mr. Friendly. I liked joking with Sawyer and telling him the polar bears only took two hours to get to the fish biscuits [laughs]! I tried to be very protective of Kate in every way and be a gentleman. Tom tried to protect her. I felt like, "Somebody on this island has to be having a good time. Somebody has to make jokes and be nice sometimes." It's part of what human beings are. There are plenty of people around who are hard and heavy-handed. Maybe that's part of the reason Tom survived so long. Somehow I managed to make him friendly and I take a great deal of pride in how long I was able to survive. When it came to the last episode, I was the last Other from the first year. All the rest were dead. I had a good run. It just goes to show — if you are nice to people, you can hang around a while [laughs]! 

BLOOD & SUTURES

M.C. GAINEY gets under the skin of his character Tom, and talks about Ben's operation...

"When we got to the surgery scene, the hard part was not to be funny and play it realistically, because the sight of blood makes Tom queasy. That was the tough part of the season because it seemed like we were in that operating room for a long, long time. It felt really nice to eventually get outside again. Every time I got a chance to go outside and turn the key on one of those cages, I was like, 'Alright!'"



OTHER MAN

Let's go back to your season one debut as Ethan. Going in a little later in the game, was it difficult adjusting?

William Mapother: Fortunately, the cast was warm and welcoming. I never felt like an outsider. Sometimes, it is very tough to be a guest star on the show because at that time, I was just doing two episodes. We didn't know what was going to happen to my character. It can be tough to walk on the set – everyone else is already like a family because they've been working 14-hour days together. But *this* cast welcomed me with open arms and was very professional.

Do you ever speculate about Ethan's arc?

I tend to be pretty circumspect about the direction I get from producers and directors, especially on a show like *Lost*. There's enough speculation about what is on the screen, so when you add speculation, it can detract from that. What I remember about the direction I got for those first couple of episodes – I'm only on screen for about 30 seconds in my first episode when I bring some luggage back before I kidnap Charlie and Claire – was how widely we cast the net for what Ethan could have been. I did my takes a great number of different ways to allow the producers a lot of latitude in the editing. Ethan, like the story itself, evolved. They narrowed down the possibilities of what he could be as they began making choices about other characters and the story.

At times, Ethan came across as *Lost*'s bogeyman. He was frightening and seemed abnormally strong or resilient. Did you ever get the impression he was superhuman or supernatural?
Never supernatural. It certainly crossed my mind that he might have great strength, but in terms of being something otherworldly, like an alien or something beyond the grave, absolutely not. It has certainly crossed the mind of a lot of others that he might have some sort of advantage.

After Charlie got a little trigger-happy on Ethan, were you shocked to be invited back in season two?

I spoke to the producers – and there were certainly no promises – but I got the feeling that Ethan's time wasn't done. What surprised me was Ethan's effect on the audience was widely disproportionate to the amount of screen time I have had [laughs]! The audience is intrigued by Ethan. Now, I can't take all the credit – obviously a big portion belongs to the role Ethan plays in the story. The shock of learning that the survivors are not alone on the island for the first time really made people sit up and take notice. When I was shot, I had a sense I would be back in some way at some time. I didn't know it would be as often as it has been! This season, I've been back four times. The last episode – which I did a couple of weeks ago – marks the fifth episode I've done since I have been dead. I did less when I was alive!

What was it like exploring a softer side of Ethan in season two's *Maternity Leave*?

It was very light-hearted. I really enjoy working



FIGHT CLUB

WILLIAM MAPOTHER flashes back to season one and recalls the intense rumbles in the jungle Ethan had with Jack...

"PEOPLE SAY, 'WELL, ETHAN HUNG CHARLIE!' THAT OCCURRED OFF-SCREEN AND ANYTHING THAT OCCURS OFF-SCREEN IN MOVIES OR TELEVISION IS OPEN TO DEBATE..."

— WILLIAM MAPOTHER (ETHAN ROM)

with Emilie de Ravin. It fit very easily into my conception of Ethan because I never bought into everyone's negative reaction to him, or that he's evil and creepy. People say they are frightened of Ethan so I have a standard defense I give out. "Who initiated the violence against Ethan when he fought with Charlie and Jack? Charlie raised the club to hit Ethan first. Jack is the one who threw him off and started fighting with him." People say, "Well, Ethan hung Charlie!" That occurred off-screen and anything that occurs off-screen in movies or television is open to debate. People state, "Ethan is a psycho!" but when he lived among the survivors did he hurt anyone? He could have, since he lived with them for a week or so. We now know he was living with them to gather information. He could have easily hurt them, but instead, he was quietly and peacefully gathering papayas and being a good survivor. So when I got the opportunity to show a different side of Ethan in season two, I was really grateful to do that and it didn't require any adjustment on my part. It made perfect sense.

It's true that a lot of viewers perceive the Others as being bad people, but Ben has always professed they are the good guys. What is your take on that?

The audience is always affected *emotionally*

and it points to the effectiveness of the show. Saying Ethan is evil and creepy is fine, but I have to ask the viewers how they felt about Ana Lucia, Sawyer, and Kate – who have all been seen on-camera committing cold-blooded murder. Do they still feel sympathetic towards these characters that we've seen commit crimes? That doesn't seem to affect the audience's sympathy for them.

All filmmaking is manipulative. As soon as you put a camera in a position and start filming, you are manipulating the audience's perception and establishing an emotional viewpoint. They've done the show in such a way as to align sympathy with the main characters. That partially explains it. Finally, things that occur in flashback have nowhere near the weight and importance to an audience that the contemporary scenes do. The fact that some of these characters have committed heinous acts in flashbacks is almost an endearing note for the audience, because they see they are not doing it so much now, so it suggests they have rehabilitated. I tend to give people a much shorter version of this defense pattern, they pause for a second, and go, "Ooo, I never thought of that." Frankly, the terms 'good' and 'evil' are relative on *Lost*. 'Good' is who is with us and 'bad' is who is against us. Ben's group clearly believes deeply in what they are doing and that their ends justify their means. We have now seen Sawyer commit a murder – and it wasn't even in retaliation or

"First of all, it was a lot easier than it could have been because Matthew [Fox] is very professional. When you do a fight scene, that requires a lot of choreography and practice to make sure everyone is safe, and he insisted on both which is very smart. When you add in the rain, it complicates your footing and vision. Then with the emotions and any possible lines, it can get very dodgy. Matthew was very easy to work with and *Lost* has a terrific stunt coordinator. He was instrumental in making the fights very safe and realistic. We did a few takes of them and it was actually fun. If you lose the concern, and if you are confident, you can play the scene without hurting your partner."




defense. When you view that and the actions of the survivors, the terms of good and evil can become extremely blurred.

Given the recent flashbacks, do you get the impression Ethan used to be Ben's right hand man?

Good question, but I still don't know. It seems reasonable to assume that he was one of the researchers, if he was a surgeon even though we've seen him do nothing more medical than giving Claire shots. In terms of his role in the hierarchy, I don't know. They have left that open.

We had a few more glimpses of Ethan this season. What would you like to see them explore in an Ethan-centric flashback?

Wow. Like any actor, I would like to understand my character's motivation. What inspired him to join this group? What purpose did he believe he was going to achieve? I would also like the flashback to explain why or how he acquired some of the skills and strengths we saw in the first season. I would like it to show some of his personal life, a hint of what was glimpsed in the second season. In *Maternity Leave*, he seemed light-hearted, caring, and I would like to see what he was like before he became involved with this group. 

www.williammapother.com

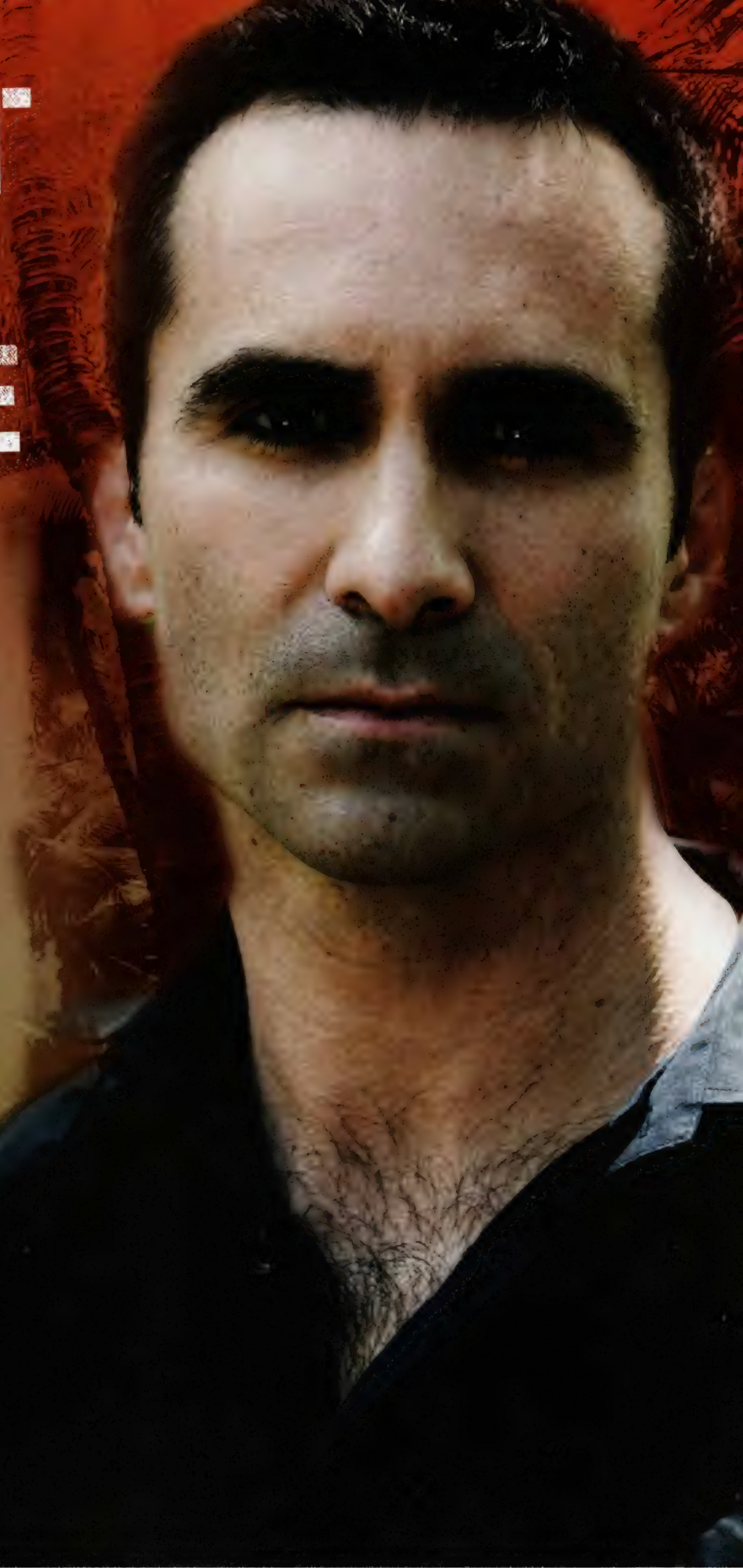
LOST IN TIME

You worked with Matthew Fox in *Smokin Aces*. Was that your connection to joining *Lost*?

Nestor Carbonell: No. There are actually a series of coincidences. It's a really small world. I went to school with Matt – the same boarding school – but he probably doesn't remember me being there. Then I would see him around Hollywood. I auditioned for *Smokin' Aces* and didn't know he was going to be cast. Then about nine months later, I randomly got a call from my agent to audition for *Lost*. I went in and read and then I got the part. When I went to Hawaii to shoot it, I went up to Matt and he said, "What are you doing here?" I just keep following him, what can I say [laughs]! It was a complete coincidence that we both ended up working on both projects.

You had a really busy year recurring on *Cold Case* and many other shows, so when *Lost* asked you to go to Hawaii, was it tough to take the gig?

No – I said, "It's *Lost* and I'm going, sign me up for as many as you'll have me!" It's such a great show. It's obviously an amazing place to shoot in, you realize what a treat it is. The cast and the writing is top notch. My family flew out with me the first time out, and they came for my fifth episode for about 10 days to be with me too.





Not in Portland was great because we learned even more about Richard. Did you know you would be recurring after that initial debut?

When I auditioned, there was an idea that it may recur. You never know in TV where a show is going to go. There may be an intention to recur a character and then they go a different way. In this case, it did happen but I didn't hear back for about six episodes. It was a great surprise to hear. You never can count on it. TV is unexpected in that way, but I was thrilled to come back and have him fleshed out and developed.

It was really interesting how Richard was revealed more through his conversations with Ben and Locke.

What was your approach to playing these scenes?

Intuitively, I thought this is a guy that goes out to recruit important people like Juliet to come to the island to do these experiments. Therefore he must have earned the trust of some higher power – he's got to have some clout in the group. So my focus was to always stay centered and know my place, but that Richard has a voice and a hand in

"RICHARD SEEMS LIKE A SPIRITUAL GUIDE IN A WAY. HE'S NOT SO MUCH A LEADER, BUT A PERSON WHO KNEW HIS POWERS AND HIS LIMITATIONS. HE'S NOT A MAN THAT COULD MOVE THE GROUP BUT HE COULD BE THE ARCHITECT BEHIND IT."

— NESTOR CARBONELL (RICHARD ALPERT)

All the characters are mysterious on *Lost*, but Richard Alpert is taking the cake right now. Knowing the producers don't share much with the actors, how did you approach playing him?

I had watched the show, but not every episode. Tonally, they play it very real. It's not heightened energy. For Richard Alpert, it was all on the page. The interesting thing for me with the role is that when my character is introduced, it's in a flashback for Juliet, where I'm basically recruiting her for Mittelos Bioscience. I seem to orchestrate her ex-husband being hit by a bus. I think the key for me was to play against the idea that this guy was slick or threatening. It was to go as far as possible to make her trust him, even playing him a little dorky. I played trust in a genuine way, thinking there is a higher purpose to what we are doing. I assume there is, and that sometimes sacrifices have to be made.





the future of the Others in some shape. Clearly, Ben is the leader of the group. It seems in *The Man Behind the Curtain* that Ben was the chosen boy, and perhaps my character served as a conduit from the higher power to anoint Ben as the chosen one. Richard seems like a spiritual guide in

a way. He's not so much a leader, but a person who knew his powers and his limitations. He's not a man that could move the group but he could be the architect behind it. By moving pieces he could allow a leader to emerge and play a behind the scenes role.

In *The Man Behind the Curtain* we get the big revelation that Richard has been associated with that island a long time and party to the genocide of the Dharma people. Did that change your opinion of him and Ben?

It's interesting. Because I had taken part in the murder of Juliet's ex-husband, I knew this guy had murder in him. I didn't know that he had *mass* murder in him that involved children. He's a pretty ruthless guy. By the same token, as I'm reading it, I'm guessing this is a man of this island and indigenous. My sense is the people who have come to this island, Dharma, they were the true hostiles and we are the indigenous people. They were taking over our land. I think he felt justified in taking up arms against those that did that. Part of me felt there is some reason for this guy to do this horrific act. It was a way he could justify it.

Are you hopeful Richard gets his own flashback at some point next season?

Oh yeah! It would be amazing! There is nothing like watching someone's back-story. You get so invested in the characters. I have enjoyed Juliet's and Boone's back-stories. I personally would love to be involved in something where we would learn more about Richard. I hope there is a time and place for it.

What were your favorite scenes to play?

I had great experiences working with Michael [Emerson] and Elizabeth [Mitchell]. I think my scene with Terry [O'Quinn] was special because through him, I got to reach out to the other group – the survivors. It added a new dimension to my character in that I am crossing over and earning the trust of a complete outsider to the group I'm involved in. It was especially meaningful to me as an actor also because I've been following [Locke's] arc from the beginning of the show. It was just the two of us in that scene, and I was convincing him to do something outrageous – to kill his own father through somebody else. It was a particularly significant moment.





BATMAN TOO

NESTOR CARBONELL enthuses about his new film role as Gotham City's Mayor in the next Batman movie, *The Dark Knight...*

"It's been great! I've already shot a couple days in London and I shoot more in Chicago in July and August. It's an amazing cast as well. It's ironic because I played Batmanuel on *The Tick*, which is just a giant spoof of that character. Now here I am joining this film as the Mayor of Gotham."

Working on shows like *The Tick*, *Kim Possible* and *Resurrection Boulevard*, where you already have very dedicated fans, has your role on *Lost* ratcheted up your recognition factor even more?

I found it's a huge change! I've had a short arc so far so I can only imagine what Matt [Fox] or Michael [Emerson] or Evangeline [Lilly] go through, but the response for me has been a lot!

In the finale, Richard is tasked with taking the Others to a temple. Did you watch the finale?

I managed to TiVo it and it was amazing! When we got the last script the final scene was omitted. None of us knew what was going on and, believe me, I wanted to find out as much as anybody. It was a great twist! I think we all assumed it was a flashback, but it was a real thrill. Who knows where it will go now? The show could now be off the island. Or you can make another case that Ben is right and these so-called rescuers are another set of villains that will take over the island. You could go many ways.


Have you speculated that Mittelos Bioscience could in anyway be associated with the freighter?

I hadn't given it much thought, but it could be. I always thought that was who we were working for. I was told that Mittelos is an anagram for "Lost Time." I was told that, which was the only nugget I was given. The great thing about the show is that there are an infinite number of ways it could go. 🔥

It's been very refreshing to see characters like Ben, Juliet and Richard all wield their power very quietly, which is ultimately more unsettling and intriguing as a viewer. Is it fun to play such simmering power?

It's been a real treat. Behind a villain there is a story that explains why they are committing these evil acts. The great thing about *Lost* is discovering that the journeys of these so-called villains are complex. There was a moment in *Greatest Hits* where Ben decides to send a group of Others to kill the survivors. There was a line where I said, "You are going to kill all these

people?" Suddenly my character was concerned about killing innocent people. As an actor, it made me question that he has a conscience about committing atrocities. He doesn't do it randomly; there is a purpose to what he has done so when innocent people die, it does affect him. As an actor, it's exactly what you want in a role. I've heard from a lot of friends and family, who say to me, "Man, you are creepy!" I say, "Thank you... I think [laughs]." It's wonderful because these characters are kind of creepy. It was incredible how many twists there were in Elizabeth's story.

DARK TERRITORY 
EXCLUSIVE COLLECTABLE
PULL-OUT

"HE SAID WE'RE NEXT..."

The smoke monster has always been a significant presence on the island, ever since *Lost*'s first episode. It has torn Oceanic Flight 815's pilot to pieces, shattered huge trees in its wake and killed Mr. Eko...

...Other encounters with Locke and Juliet have left them unscathed, but we are still none the wiser as to what the strange cloud is, or what it wants with the survivors. For this Dark Territory Special Edition of *Lost Magazine*, we present a specially-designed pin-up of 'ol smoky's most memorable moments so far...





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DARK TERRITORY 

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**EXCLUSIVE COLLECTABLE
PULL-OUT**



SACRIFICE

MEMENTO MORI

Welcome to a regular new part of *Lost Magazine*, Memento Mori, where we honor the characters who have, in one way or another, slipped off this mortal coil. With his intriguing appearances in season three, **BOONE CARLYLE** remains a key character to *Lost*'s mythology. Having spent a lot of his time arguing with his unrequited love (and step-sister), Shannon, he finally proved his worth when he helped discover/uncover the hatch. Here we look back at the best of Boone, and find out just why there was more to him than bickering with Shannon...

Words: Zoe Hedges

HEARTS & MINDS (SEASON 1, EPISODE 13)

UNEARTHED TREASURE

Towards the end of his days, Boone strikes up a close relationship with John Locke, which often revolved around Locke teaching Boone about the island. Together, they uncover the hatch door, which Locke is determined to open

Ever the innocent, Boone tries to encourage Locke to share their secret about the hatch with the rest of the survivors, or at least Shannon. He tells Locke, "She's smart, she's special in a lot of ways." Locke's response to this is to knock Boone out and tie him up, telling him – in a typically cryptic Locke way – "I'm doing this, Boone, because it's time you let go of something. Because it's what's best for you." Locke then puts some mysterious paste on Boone's wound and leaves him with a knife. Although it is unclear at first, we find out later that the paste makes Boone hallucinate. He hears Shannon screaming, and frees himself from Locke's shackles to find her tied up and the 'monster' rapidly approaching. He cuts her free, they hide together in a bamboo bush. Once the monster has gone, they walk (still arguing) back to the beach. However, before they reach safety, the 'monster' mauls Shannon to death, which remains all part of Boone's hallucination.

"I GAVE YOU AN EXPERIENCE THAT I THOUGHT WAS VITAL TO YOUR SURVIVAL ON THIS ISLAND." – JOHN LOCKE



DEUS EX MACHINA (SEASON 1, EPISODE 19)

Locke and Boone are trying to get inside the hatch they found (in *All The Best Cowboys Have Daddy Issues*) and Boone is rapidly losing belief that they will ever open the doors. At the same time, Locke's leg is causing him problems. During this, he has a vision of Boone covered in blood saying "Theresa falls up the stairs, Teresa falls down the stairs," a smaller plane crashing and Locke's own mother pointing towards the sky. Locke becomes obsessed with finding this plane.

When Locke tells Boone about the vision later, he asks who Theresa is. Boone is visibly shocked and asks how he knows about that. He later confides in Locke telling him that Theresa was his nanny who he used to taunt by calling her up and down the stairs until one day she slipped and broke her neck when he was six years old. In a mutual confessional, Locke also tells Boone he was in a wheelchair once – which is something Locke doesn't seem to have told anyone else.



A PREVIOUS TRYST

In this episode's flashback, Boone is playing tennis when he receives a tearful phonecall from Shannon asking him to come and get her from Sydney. This shows how far Boone will go for Shannon and shows an unbalanced dynamic at the centre of their relationship. Shannon cons \$50,000 out of Boone by pretending that her boyfriend needs paying off so she can escape the abusive relationship. Later, to get back on Boone's good side, Shannon tells Boone she knows he's in love with her and seduces him. Boone is very much at Shannon's

mercy and she plays on this. This dynamic makes the best part of this episode all the more poignant...

A DEFINING MOMENT

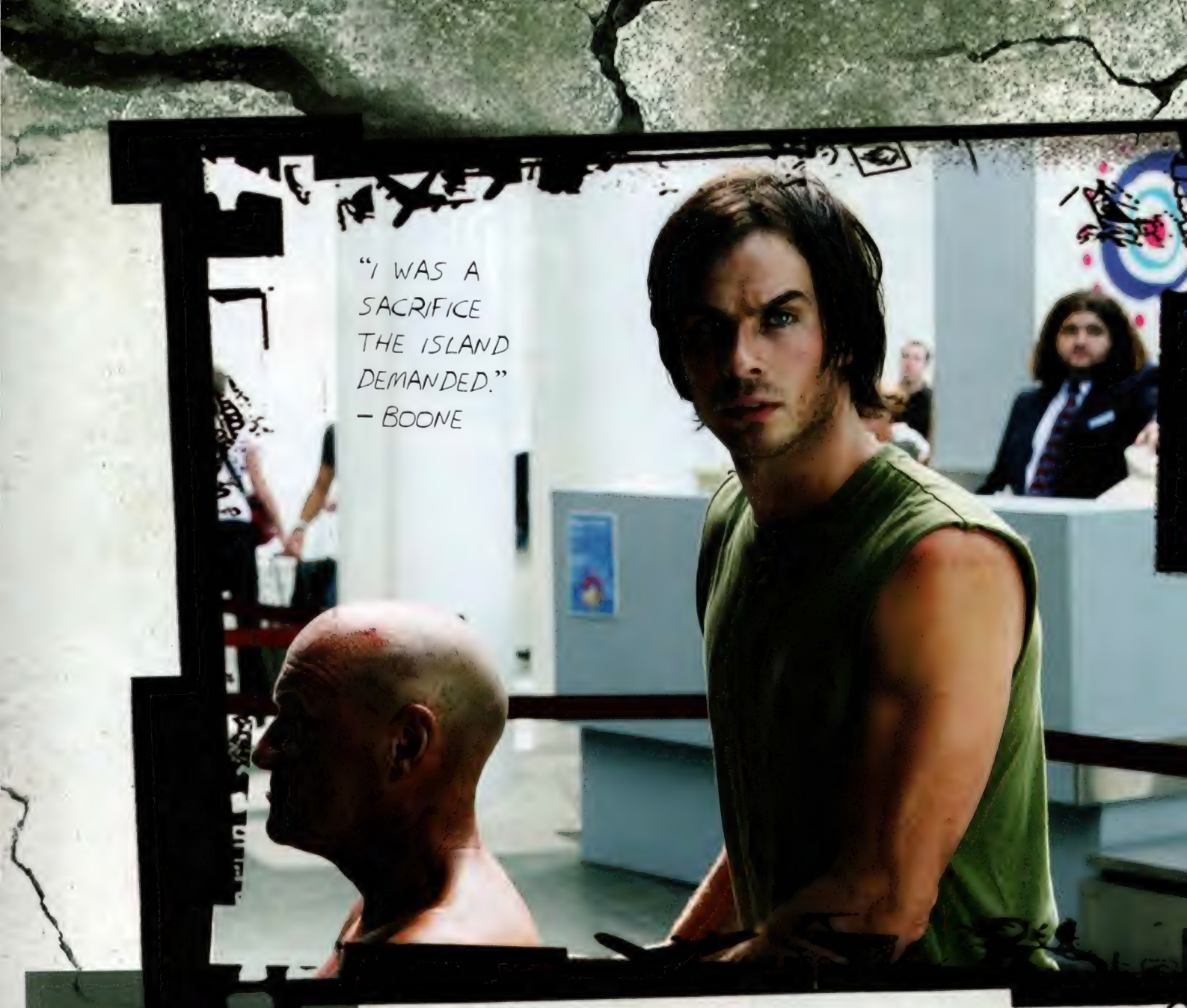
Back on the island, Boone finally lets go of Shannon and moves on. This happens when Boone thinks he's seen Shannon slain by the 'monster.' Boone finds Locke and asks him, "What the hell just happened to me out there." Locke says he doesn't know but that Shannon is fine. Locke asks how the hallucination of her death made him feel and Boone confesses, "I felt relieved." †

PLANE VIEW

As Locke and Boone are having a heart-to-heart, Locke sees the plane suspended above them in the trees and makes Boone climb up to find out what's inside. As he does so, he finds a radio, which works. He puts in a distress call, "We're survivors of the Oceanic Flight 815. Please copy..." and with that, the plane falls to the ground because of Boone's added weight and disturbance. Locke races to find Boone bloody and crushed by the impact. †

"YOU AND I ARE HERE FOR A REASON. THERE IS SOMETHING WE ARE MEANT TO FIND."
— JOHN LOCKE





"I WAS A
SACRIFICE
THE ISLAND
DEMANDED."
— BOONE

THE BEST OF BOONE

Other great Boone moments that we recall fondly are:

- Despite Jack fighting to save his life, Boone realizes it is futile. As Jack is about to cut off Boone's damaged leg to save him, Boone says, "I know you made a promise, but you have to let go. Let me go, Jack." In his death, Boone is heroic by not letting Jack waste any more medical supplies on him (*Do No Harm*).
- While trekking with Locke in the jungle searching for Charlie and Claire, Boone first begins to bond with Locke. When Locke predicts a tropical downpour to the second, Boone is amazed. This is when they find the hatch which kick starts a new story arc (*All The Best Cowboys Have Daddy Issues*).

FURTHER INSTRUCTIONS (SEASON 3, EPISODE 3)

Locke is after some guidance, as he no longer knows what he is meant to do on the island. He decides to make some more of his hallucinogenic paste. Inside a tent, he then has a vision of Boone who tells him he must bring the family back together. The vision takes place in an airport where they pass various survivors, while Boone tells Locke different things about each of them. During this, Locke has lost the use of his legs and is being pushed around the airport in a wheelchair by Boone. Boone tells him that Charlie, Claire and Aaron are, "fine... for a while," that Desmond is "helping himself," and that he can't

help Jack, Kate, and Sawyer, "at least not yet." It turns out that Locke needs to save Eko, as Boone tells him to clean up his mess, stating, "clean it up John, they've got him, you don't have much time."

This episode gives Boone a whole new angle of being an oracle-like person to Locke, who he seems to rely on for guidance. This is a brilliant side to Boone which we never got to see whilst he was on the island, and presents an interesting role reversal: previously, it was Boone who went to Locke for guidance. †

SIBLING RIVALRY

When she first landed on the *Lost* island, she came across like a self-centered and spoiled brat, constantly arguing with her step-brother, Boone. However, as time went on, it became apparent there was more to **SHANNON RUTHERFORD** than tanning, make-up and clothes. Just as Shannon was becoming an essential member of the survivors, she was shot and killed by Ana Lucia. In this edition of Memento Mori we look back over some of Shannon's greatest *Lost* moments...

Words: Zoe Hedges

ABANDONED (SEASON 2, EPISODE 6)

VISIONS & VINCENT

Sayid builds a romantic shelter for Shannon. While kissing him, she discovers he carries a gun. Sayid tells her, "I only carry it because I have someone to protect." Later on that night, as Sayid ducks outside the makeshift bedroom, a disturbing vision of Walt appears to Shannon, speaking backwards to her. When Sayid returns, he doesn't believe Shannon has seen Walt because as far as they know, Walt is on a raft with Jin, Michael and Sawyer.

The next day Shannon decides to use Vincent as a sniffer dog to find Walt, as she is still convinced she saw him. Her quest seems fruitless, and Sayid finds her later by Boone's grave. He tries to suggest to her that she is seeing things because she is grieving. Shannon gets frustrated because Sayid — the one person on the island who believes in her and encourages her — won't listen.



"WHY DON'T YOU BELIEVE IN ME? NO ONE DOES. THEY THINK I'M SOME KIND OF JOKE. THEY THINK I'M WORTHLESS."
- SHANNON

MEMENTO MORI



BELIEF

Shannon and Sayid share a moving moment in the jungle, and the scene really gets to the heart of Shannon's abandonment issues. Shannon beseechingly asks Sayid to believe in her and the fact she's seen Walt. Sayid tells her he loves her and that he *does* believe in her. Just then, they both see Walt in the bushes, and Sayid confirms that he too can see him. As Walt turns and goes, Shannon chases after him, with Sayid pleading Shannon to wait. Seconds later and out of view, Shannon is shot dead by Ana Lucia, who believed Shannon was one of 'them' about to attack her.

A TRAGIC PAST

Shannon is teaching ballet with her friend when she gets a call that her father, Adam Rutherford, has been in a car accident. When she gets to the hospital she finds that her dad has died. We discover (but Shannon does not see this) that Jack was the attending doctor. When Jack chose to tend to the other crash victim from the accident – Sarah, his future wife – instead of Adam, a split-second decision was made that contributed to Adam's demise.

At her father's wake, Shannon tells Boone that she has applied for a dancing internship in New York. She thinks there is a low chance of getting in as it's very competitive. She also talks of her difficult relationship with her stepmom – and Boone's mother – Sabrina Carlyle.

Shannon is actually accepted on to the internship and almost simultaneously finds out her



checks are bouncing (this is because Sabrina has cut her off, claiming that Shannon was left nothing in her father's will). Shannon pleads to at least borrow some money to get to New York for her internship but Sabrina refuses.

When Boone goes to see Shannon, she asks if she can crash at his place temporarily – he lives in New York. However, Boone reveals that this won't be possible because he has taken a new job at his mother's company that will place him in Los Angeles. Boone then offers Shannon the money but she tells him defiantly, "I'm going to find my own way to make money." †

HEARTS & MINDS (SEASON 1, EPISODE 13)

This is essentially a Boone-centric episode, but Shannon is prominent in his flashbacks. It highlights Boone's love for Shannon in contrast to her frequent manipulation of him to get what she wants. Boone is called by Shannon, who asks him to come and get her from Australia. He goes to her and tries to help her by paying off her apparently abusive boyfriend, Bryan, with \$50,000. When Boone later goes to Bryan's to pick Shannon up to take her to America, she won't leave with him and he realizes he's been conned by Shannon who was taking a cut of the pay-off. Bryan tells Boone, "She's just getting what she's owed."

REVELATIONS

After Boone is dismissed from Bryan's house, Shannon comes to find him at his hotel. She tells Boone that Bryan did take the money and also says Boone brought the money to her because he's in love with her. Boone tells Shannon she's sick, but still allows himself to be seduced by her. Afterwards, Shannon tells Boone that things will go back to normal when they get back to America, crowning Shannon, at that point, very much the femme fatale.

Interestingly, back on the island for this episode, we see Shannon hunted down and torn to shreds by the 'monster' as part of Boone's extended hallucination. †

BEYOND THE SEA

Other brilliant Shannon moments, which we love include:

- Shannon goes on a hike to higher ground to try to transmit an SOS message via the radio. However, when they reach higher ground they find the message is in French playing on a loop, but Shannon can translate it thanks to her having spent time in France as an au pair/nanny (*Pilot*).
- Shannon helps Sayid once again by translating Rousseau's maps which are in French. As they work together, Shannon opens up to Sayid about her experience in France and (after a struggle) eventually manages to translate the notations on the map to 'Beyond the Sea' lyrics in French (*Whatever the Case May Be*).

• After Locke tells Shannon, "Everyone gets a new life on this island, Shannon. Maybe it's time you start yours," she finds Sayid at the bonfire and kisses him. Shannon decides to start her new life on the island with Sayid (*...In Translation*).

• Shannon is extremely angry with Locke after Boone's death, and blames him for it. She asks Sayid, "John Locke killed my brother, will you do something about that?" After Sayid doesn't, Shannon herself proves to be resourceful; finding a gun and threatening to shoot Locke. Luckily for Locke, she misses, but there's no doubt that Shannon Rutherford is a formidable woman (*The Greater Good*).

• In a return to the first moments of *Lost*, a season three flashback sees Shannon reprising her screaming introduction as we witness characters like Nikki, Paulo and Arzt reacting to the crash-landing on the island (*Exposé*).



"I'M REALLY, REALLY
EXCITED TO GO BACK
TO HAWAII AND WORK
WITH MY FRIENDS."
— HAROLD PERRINEAU

LOST AT COMIC-CON

The legendary San Diego Comic-Con has been a ripe place for *Lost* teasers since the show's creation, and this year's event was no different. Co-Creator/Executive Producer **DAMON LINDELOF** and Executive Producer **CARLTON CUSE** were on-hand to give the excited fans just enough teasers to whet their appetites and sustain them during the hiatus, including news that **HAROLD PERRINEAU** is returning in season four...

Words: Tara DiLullo Bennett
Comic-Con Panel Photos: Gordon Holmes

In the depths of the Hall H Ballroom at the San Diego Convention Center this past July, Damon Lindelof and Carlton Cuse showed up for what's become their annual "date" with the crowd that first embraced, and then helped launch *Lost* into the televisual stratosphere three years ago.

Even after three seasons, the panel room was still filled to capacity with almost 5,000 dedicated *Losties* (many had waited in line for hours) just to get some tidbits from the "men behind the curtain" about what the heck was coming next after the jaw-dropping finale in May.

Unlike previous years, the *Lost* cast was MIA from the panel, with only Damon and Carlton settling in to answer the audience questions. On self-proclaimed "radio silence" since the finale, the duo quickly set up ground rules in their traditionally witty fashion about exactly what they would and would not say. "We wanna answer the questions, but we don't want to, at the same time, demystify the show in terms of what's going on," Cuse said. "So we've actually constructed a little fail-safe device for ourselves here. We've done is we've brought these bells with us..."

FOR WHOM THE BELL TOLLS

Lindelof continued, "...And when we're in that state we tend to prattle on and on way too much..." Cuse then quickly hit his bell, shutting up his partner immediately. With a big grin, Cuse finished, "We want to talk a little bit about the show, but obviously we're still seven or eight months out until it's actually back on the air. We don't want to be in a position of saying too much, so we've constructed the following fail-safe. If either of us feels that the other person is giving away too much in an answer, we can ring the other person out." With applause and approval from the crowd, the pair then spent almost an hour fielding questions from the fans lined up at the mic 20-deep,

spilling some tasty details, with a liberal dose of frantic bells in between.

One of the biggest revelations came early with a question about the shocking flash-forward at the very end of the finale; would more be used in the next season? "The answer is yes," Cuse confirmed. "There's been a lot of speculation about what the show will be going forward. Certain people have speculated that the show will take place in the future and we will then flashback to the island, but the truth is that going forward, the show is going to feature flashbacks *and* flash-forwards." Lindelof continues with a smirk, "I'm not ringing the bell, but I think the operative question becomes *how* forward and with whom? So if you continue to watch the show, you're going to be pleasantly surprised... we'll just leave it at that for now."

FLASHES BEFORE OUR EYES

Some fans expressed frustration at such a long wait for new episodes, but Lindelof explained the deal with ABC to end *Lost* in three seasons helped save the creative throughline of the show. "Basically, we've talked about the show, what the island is, and certain major plot turns, like when the Others would reveal themselves, and when Penny would become aware of the island. We had all of these things in play, but as long as we were proceeding without knowing where the finishing line was, we had to delay stuff we'd like to have done sooner because it became about tap dancing. I think when the audience and the general critics realized that there was a little too much tap dancing going on, a critical mass began to build about needing to end the show, and then it was announced that they were going to let us do it. We knew this flashback device was not going to work forever. The minute we stopped showing the audience relevant moments from these characters' lives and the minute it started looking like we're just making this up as we go along... we knew we were going to have to switch gears, and we switched gears in the way of flash-forwards." Cuse continued, "It basically gave us license to execute that idea, because we didn't know how many episodes we had to film, but once we said, 'OK, we have 48 episodes... now we can put that out there.' Previously it was about

the present, and we wanted to introduce this notion of the future... so going forward you're going to be seeing the show in each of those different time zones, and what you saw with Kate and Jack wasn't the end of the show."

Lindelof added, "That's the big thing, what Carlton just said – the show has never really been about getting off the island, and people have been asking us all along, 'Is there going to be an after-*Lost*?' Like if the show ends with them getting rescued, will we see what their lives will be like? We were sitting on this knowledge of knowing there's this whole chapter that takes place off the island! [But] we can't start telling it until we know that the show is going to end. If you had seen the Kate and Jack scene at the end of season three and it was just another episode, instead of *one less* episode, I think you would have thrown up your hands on your heads and said "They are stalling again!" Because it was in the context of moving toward the end, we needed to do something radical to say, 'Come with us to the end and it won't be a waste of time,' and they let us do it which was cool."

"MICHAEL'S STORY IS, FOR US, ONE OF THE MOST COMPELLING STORYLINES ON THE SHOW..."

— CARLTON CUSE

THE RETURN

After that question, fans got a treat when an off-stage bell rang and actor Harold Perrineau (Michael) walked on stage to shock the thrilled crowd, who greeted him with thunderous applause. The news had leaked just before Comic-Con that Perrineau would return and Lindelof offered to Harold, "I know that I speak for everybody involved with the show when I say how excited we are to bring you back. Harold was actually the first and only actor who's ever left the show who was actually part of a grander design and come back. It was excruciating for us to kind of keep our mouths shut, all of us, for a season."



A pleased and overwhelmed Perrineau said, "I'm really, *really* excited to go back to Hawaii and work with my friends." Cuse added, "Michael's story is, for us, one of the most compelling storylines on the show because, here's a character who obviously undertook some very extreme actions in order to get his son off the island, and then when he sailed off in that boat, I think everyone was very critical about what happened to him. What is his fate? And in a series that deals with the powers of redemption on the island and what these characters need to do to be redeemed, we feel that Michael's story will be a really compelling part of the season."

THE EXPANDED EXPERIENCE

Another perk of the new production cycle is that the continued abbreviated seasons will alleviate some of the stress on the creative team. So, Lindelof says they can get back to making more *Lost* experiences for the web and other outlets. "It's really tricky because we want to do stuff that is really exclusive for the hardcore fans of the show, the people who really pour their energy, their blood, their sweat, the ones who were sitting outside this room for hours and hours. But, as a result of us wanting to do that, that stuff has to be in canon, we can't say, 'That had nothing to do with us and therefore you wasted your time going through that *Lost* Experience.' It requires us to be in full creative control, and not at the expense of the 'mothership.' One of the awesome benefits I think of doing just 16 [episodes] a year is that we'll be able to refocus our time and energy in creating different medias, working on the game, mobisodes, other *Lost* experiences. We have a couple of cool book ideas that tie-in with the show, and we can really supervise that stuff so it's awesome and really worth your money."

STAY CLEAR OF SPOILERS

For the first time, Carlton and Damon also strongly suggested that fans stay away from spoilers that may be swirling around in the months before the season four premiere. "I think that every one of you came today because you want to know ahead of time what's coming up. We want to have events like Comic-Con and podcasts, but at the same time there will be significant spoilers. There are people who



Nasrallah Helewa (of San Diego) said the panel answered his burning questions. "I really wanted to know if the flash-forwards were going to be regular. They answered that and actually brought up the question of whether or not we would be flashing back to the island from the present, but they said it was back and forth, so that was pretty cool. The panel was a good primer [for season four]. I'm very patient, so knowing they will have this run of 16 episodes, I can wait for them to do quality stories. I don't mind waiting."

Another long-time *Lost* fan, Len Ciccotello (of Los Angeles) said this was his second Comic-Con *Lost* panel and it didn't disappoint. "It was the panel

want to turn to the last page of the book, and it's our job to try to make sure that the people who don't want to get spoiled don't get spoiled. Which, while as cutie as we are with the bells, we err on the side of not giving away too much. While about 85 per cent of the people in this room wanted them, there's some who want to go for the ride." Carlton added, "We were incredibly grateful to the fan community when it came to the [season three] finale – what a rebellion it was against people who were trying to spoil the finale. Thanks to you a lot of people got shut down, got the door slammed in their face. I think people who did find out about the finale, it kind of ruined the experience for them. So hopefully we'll count on you, our most avid fans, to help us police spoilers. We're not the CIA, and obviously the story goes through 500 people's hands and we've realized it's virtually impossible to keep spoilers from getting out there, but you guys can help us by keeping them away from people who don't want to see them."

"HAROLD [PERRINEAU] WAS ACTUALLY THE FIRST AND ONLY ACTOR WHO'S EVER LEFT THE SHOW WHO WAS ACTUALLY PART OF A GRANDER DESIGN AND COME BACK. IT WAS EXCRUCIATING FOR US TO KIND OF KEEP OUR MOUTHS SHUT, ALL OF US, FOR A SEASON." – DAMON LINDELOF



highlight of Comic-Con for me. The most fun was hearing Carlton and Damon's banter back and forth. They're both very smart, funny people and I enjoy the way they interact with a crowd. The fans are an interesting bunch. I've not worked out the mythology of the show to the extent that some of them have. It always impresses me the way they solve all these little dangling mysteries that the show provides." 🔥

FINAL FANFARES

After a few more revelations (Libby will seen again, Rousseau will get her own flashback someday) and the premiere of a brand new Hanso film about a station called the Orchid, the bells had finally tolled for the dynamic *Lost* duo for another year.

Afterwards, fans in the crowd said the panel was everything they hoped it would be and more. Hardcore fan



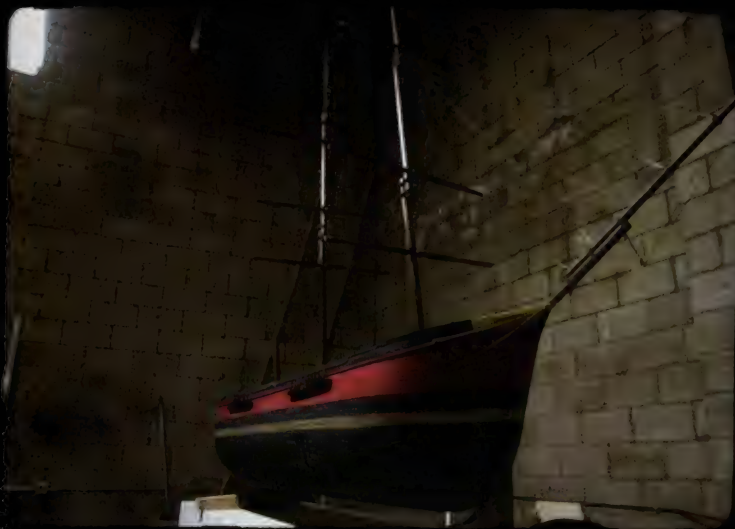
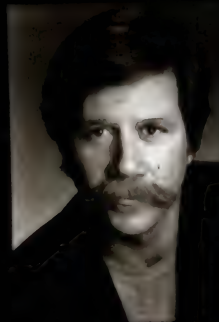
Dark Territory



BACK TO THE BLACK ROCK

LOST

Season three's emotionally-charged episode *The Brig* not only brought Anthony 'The Real Sawyer' Cooper back into James Ford's life, it brought the mysterious ship the Black Rock back into ours. With exclusive pictures from *Lost* Sculptor **JIM VAN HOUTEN**, we take you directly into the heart of the jungle, and into Jim's workshop...



The original completed small-scale version of the Black Rock, inside Jim's workshop



A 'damaged' section of the ship is created in miniature before the final full-size prop



Several blocks of urethane foam are used to sculpt the life-size sections required of the Black Rock



...and here is the final, massive prop, positioned in the jungle and ready for action

GET LOST WIN LOST MCFARLANE TOYS!

Would you like your dull-looking desk to have a make-over, *Lost* style? Like the idea of having incredibly detailed action figures of **JIN, SUN, MR. EKO** and **SAWYER** on display? Read on and get *Lost*...

Arguably the world's most talented collectable figure troop, McFarlane Toys cannot be touched when it comes to creating ultra-realistic action figures and dioramas. Over the years, McFarlane Toys have faithfully designed and produced a staggering amount of fantastic plastic, ranging from the company's flagship *Spawn* universe, through to film, video game, and TV tie-ins.

Last year, their first wave of *Lost* collectables faithfully recreated Jack, Kate, Locke, Hurley, Charlie, Shannon, and even the hatch. Now, the second series of figures has been unleashed, and five lucky *Lost* fans will win the full set – that's Jin, Sun, Mr. Eko, and Sawyer! All the figures come with sound clips featuring some of the characters' most famous lines of dialogue!

There is no question to answer... simply get in touch (see 'Rules' on the right) and you'll automatically be in with a chance of winning this amazing set of McFarlane Toys *Lost* figures!

Don't forget to check out the interactive online feature here too:
www.spawn.com/features/lost2





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***NEW TRANSMISSIONS BEAMED TO YOU...**

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FLASHBACK

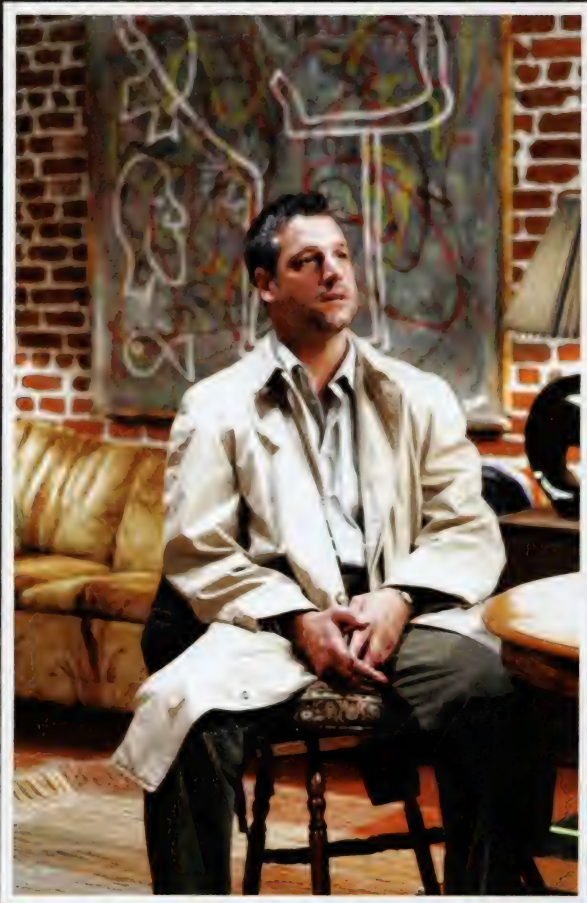


A very young Walt shares a special moment with his father, Michael...

We met Walt's mother, Susan, who was a very focused businesswoman...



An injured Michael misses Walt terribly...



Susan's boss, Brian Porter, becomes a part of Walt's life...





INFANT STAGES

We're flashing way back for this issue. With the fantastic news of Harold Perrineau returning to the show, we thought it would be important to recall some key moments from season one's *Special*. Get in touch and tell us which flashbacks you'd like us to revisit, and find out what Damon Lindelof's fave Michael scene is on p62...

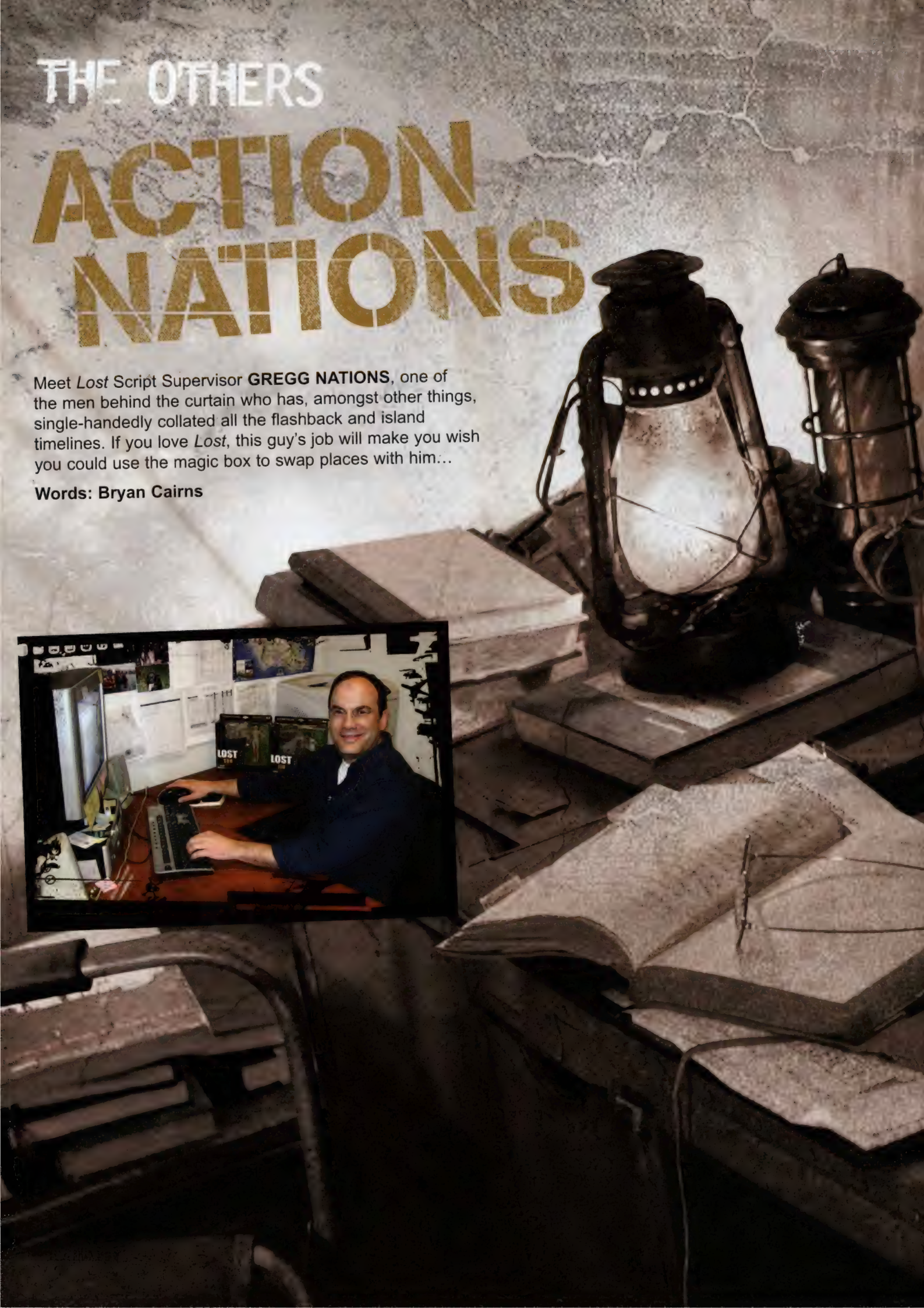


THE OTHERS

ACTION NATIONS

Meet *Lost* Script Supervisor **GREGG NATIONS**, one of the men behind the curtain who has, amongst other things, single-handedly collated all the flashback and island timelines. If you love *Lost*, this guy's job will make you wish you could use the magic box to swap places with him...

Words: Bryan Cairns



How did you end up joining the *Lost* team?

I had worked on *Nash Bridges* with Carlton [Cuse] and Damon [Lindelof]. I was doing the pilot for *Love Monkey*, and Carlton called me up and said they had a script coordinator position open. I said "Yes" immediately.

You weren't on *Lost* in the beginning. Were you aware of the show before coming onboard in season two?

Oh yes. I was a huge fan of *Lost* from the first episode. I started hearing the buzz around Comic-Con that year. I didn't go to that, but I was online going, "I must see this show!" When it debuted, it was the best thing ever. I was completely in love with it. Then of course Carlton gets

on board. Since I had worked with him for six or seven years on *Nash*, I felt he was at least somebody I could send an email saying, "Congratulations! It's such a cool show! I'm glad you are involved with it. Please have the 'monster' kill more people!" So I sent off that funny message and he sent one back thanking me for that. It was nice that we had a small communication before I joined.

Is the script coordinator basically the same thing as a script supervisor?

Everyone makes that mistake because a script supervisor is usually the person on the set, next to the director. I am the script coordinator. This means I'm the person in the office who gets the script from the writers to production and



THE OTHERS

everybody who needs it. That's the short answer. All the script elements come through me, and then it's my job to keep it organized, in order, and making sure everybody gets it. That's not just everyone in production, but the network and studio too. Of course, if it doesn't look right, it comes down to me. If I haven't been doing my job right, then I will get yelled at [laughs]! It can be a stressful situation, but I try and keep as organized as I can.

Are you also responsible for the series bible?

Yeah, I sort of created that, but we don't use a bible in the traditional sense. It's more like a running list of established facts and timelines. I just came in and realized with so many characters and so many back-stories that if I didn't create it, we'd get to the point where, later in the run of the series, everyone would be going, "What did we say Jack did in that one flashback?" So I started putting all that stuff together and basically going through the scripts and writing all the information down. Then of course you have things that appear in a script that don't make it into the final episode so you have to be aware of that too, or scripted ideas that made it through to the filming... until it got to the editorial stage and then they cut it out. That can sometimes be confusing. "How many kids does Rose have? Two? I thought she had a son. No, it's a daughter!" Suddenly it's all about, "What has aired?" and that becomes the important thing so I keep track of all of that information too.

So is the series bible the size of *War and Peace*?

It is not as big as some people think, but it is pretty sizeable. I then started keeping track of the island timeline. That is a big deal. I started with the flashback timelines so I have these various documents on my computer and update them as we go along. The biggest tracking element – which was a nightmare for the longest time



– was the gun tracking. Who has guns? How many guns do they have? Where are they now? There were many times when I was saying, "Can't we just find a gun hatch? Therefore, any gun that comes around, and anybody who ever has one, we can say they got it from the gun hatch?" It was such a pain because sometimes a character will put their gun down, Sayid may pick it up, take it into the jungle, and later Kate has it. It also drives the prop guy insane because he knows I'll be calling going, "Where's that gun? Who has that rifle?"

What is a typical day like for you?

Generally, once we are in production, we will always have the episode we are shooting, the episode we are prepping,

and two episodes in the office that they are working on to get to the point of prepping. Therefore I could be doing stuff on any one of those depending what day of the production schedule it is [laughs]. The one we are just starting, I will be working on any set of revisions, getting clearance reports in, talking to our lawyers, dealing with whatever releases we need for props or anything like that. The prop and art department do that too, but I always try to help out. If it's specifically mentioned in the script, I take care of that stuff. I talk to the props and art department multiple times during a day so we will generally know what we need. Then of course the scripts that haven't gone out and any rewrites need to be dealt with. When we start to get

"I REALLY LIKE ELIZABETH MITCHELL AS AN ACTRESS. SHE IS AMAZING AND I LOVE SEEING HER ON SCREEN."



cuts of episodes I try to watch those as quickly as I can, too.

How do you keep track of all these things going on at the same time?

I just write it down as I go along and put it into my files. I guess I have a good memory. I can remember variations on scripts and how things have changed from the writers' draft to the final draft to the aired version and maybe even how lines have been changed. There was one episode where Juliette was saying how many women had died and they altered that number. I remember watching it thinking, "OK. I have to go back to my records and change that." It just comes to me.

To ensure secrecy when you send out scripts, do you take any measures? Do you number your pages or color-code them?

The numbers and the color codes happen automatically. Your first production draft is always white and every time after that, it goes through color changes. Those represent first revision, second revision, etc.

Of course, we do have security measures in place. We watermark every page of the script with the person's name who is getting it. I take care of the people in Los Angeles – the studio and the network – and if we have any actors here who need the script, I will send it to where they are. I email it to the

production office and they watermark every page that goes to the actors and crew. We have distribution lists because some people get scripts at different stages. It just depends what stage we are at with the script.

Of course, the only place I email it to is the production office. There are no email copies, just hard copies. Our cast and crew are savvy enough to know it is confidential. If we

SLIPPING UNDER THE RADAR

GREGG NATIONS talks about the challenges of keeping timeline continuity perfect...

"We go to painstaking lengths to ensure continuity. You can count on your hand when we've slipped up, but think of the other 815 times we haven't. Sometimes we will get those viewers who will notice, 'That cell phone is a 2006 model, and that is why it is not a flashback – it must be a flash-forward!' In that case [the season three finale], it worked and was correct, but in some cases, like where you had x-rays with the date on them, that is where I will notice, keep them in mind, and try not to have those mistakes again.

"Sometimes, it's like, 'Is this a big deal? Do we adjust the flashback timeline for it? Do we try to maintain continuity?' It's done on a case-by-case basis.

"I would say the one thing that is sometimes the hardest – that fans probably don't get from watching the show – is the island timeline and which day we are on. That can be a problem because you will have a day/night progression in a script and then suddenly when they get into editing, they move things around. That's when I'll see an early cut and if they've moved something around, I'll have to go in and say, 'We had it this way in the script, now it's *this* way in the cut – the days don't track. Here's a couple of ideas I have so we can make it work.'"





can't trust our cast and crew at this point, who can we trust?

The Kate/Jack flash-forward was only given to a select few yet somehow it leaked out. How frustrating was that?

On one side of it, we did a pretty good job of preventing leaks until a week before it aired. On the other hand, it was frustrating because you can do everything you can, but even if there is one weak link, it will be exploited and suddenly you have spoilers out there. It's up to the fans to decide if they want to support that type of thing or not.

Do you have one episode you've worked on that you consider a highlight?

My favorite one for the third season is *One of Us*. That's the one where Juliette comes back to the camp, Claire gets sick, and miraculously Juliette can help us. Then you find out in her back-story it

was all planned. I really like Elizabeth Mitchell as an actress. She is amazing and I love seeing her on screen. I love Michael Emerson too. That whole episode was mainly them in the flashback and it was wonderful to watch them together. I loved that scene in the kitchen when she is yelling at him. They are having

this huge confrontation, she slaps the glass out of his hand, and ends up on the counter with gut wrenching crying. I got chills watching the dailies. That episode came together so well and Jack Bender, who directed it, did such an incredible job. Everyone was spectacular in this episode.





"THE BIGGEST TRACKING ELEMENT, WHICH WAS A NIGHTMARE FOR THE LONGEST TIME - WAS THE GUN TRACKING. WHO HAS GUNS? WHERE ARE THEY NOW? SOMETIMES A CHARACTER WILL PUT THEIR GUN DOWN, SAYID MAY PICK IT UP, TAKE IT INTO THE JUNGLE, AND LATER KATE HAS IT. IT ALSO DRIVES THE PROP GUY INSANE..."

What is the secret to not going bug-eyed from reading all those scripts everyday?

That is a great question! Yeah, it can get stressful. There are always deadlines for everything, which can be problematic. Maybe just getting a good night's sleep is the best plan! Sometimes when I have a late night, we're putting out material the next day and I'm like, "Oh my! Who is saying this? Is that Jack?" Rest and caffeine rule. Diet Coke is my friend.

As a fan yourself, does knowing every detail ruin *Lost* for you?

The thing is, everything that comes across my desk is a spoiler, so I have a different outlook on spoilers. Since I get to see the creative side and how it is initially thought of, how it goes through changes, and how it ends up, it's a process I really love and am fascinated by. Also, if I see a spoiler on something like *Harry Potter*, it wouldn't bother me because I have the ability to look at the final product and evaluate it on its own terms. If I know something is coming up, it is not going to ruin the experience for me. That just comes from doing this type of work for so long.

You've worked on other TV series - what makes *Lost* so special?

It all starts with the stories being told. Carlton and Damon are constructing a narrative that deals with a lot of interesting ideas and themes. When you're working on material like that, it's just fun. In some ways, I am the ultimate audience/fan because I can see every stage of it. I love seeing how things are put together and I love the characters. These are really compelling and intriguing characters and it's interesting to see how the writers structure their background stories with the island stories. So when you have that to start with, and you work with an amazing group of people, you don't come into work hating your job. It all contributes to an experience I don't think I will necessarily be able to repeat.



PEARLS OF WISDOM

Lost Co-Creator/Executive Producer **DAMON LINDELOF** heads over to the Pearl station where **eight** fan questions await him...

1. I am SO excited Harold Perrineau is returning as a regular! What has been your favorite Michael moment so far and why?

(Paul Donnagan)

Well, I know it ain't original, but hands down, the best Michael moment is when he shoots Ana Lucia and Libby. The pain, torment, and surprise on Harold's face when I first watched that scene in the editing room sent chills down



my spine. And every time I've seen it since? I STILL get freaked out.

2. Great Comic-Con panel guys! Apart from the Lost stuff, what were your favorite bits this year? The 30 Days of Night chats really got me excited about the movie!

(Emma Roberts)

30 Days of Night looks awesome (I'm a sucker for vampire flicks... pun intended)... Unfortunately, I didn't catch many of the other panels, but the Iron Man stuff looked pretty cool, too. And I still don't know what CLOVERFIELD is about, but man, I cannot WAIT to see it.

3. Congrats on making Charlie's exit incredibly moving, and the Memento Mori feature in the Yearbook was a great salute him. What is your favorite Drive Shaft bit from the show?

(Todd Reynolds)

Well, Todd... please don't think me weird to say that my favorite Drive Shaft moment was when the band had to wear diapers in a terrible commercial. This was a real "Behind the Music" inspired-idea in the Writers' Room - how could we show how far the band had fallen? The answer was undeniable. Diapers. And dancing. I will always be in Dom's debt for that one.

4. Yay - you put Ezra James Sharkington in the Yearbook! Have we got any more strange island wildlife to meet over the next three seasons?

(Simon Dyer)

Simon, Simon, Simon... what do YOU think?

5. Are you a Halloween fan? Are you going to be doing anything cool with Team Lost for Halloween this year?

(Jaz Malon)

First off, your name is Jaz. Which is the greatest thing ever. Secondly, I'm a huge fan of Halloween. Not sure what costume I'll be donning this year, but I promise to send a picture. My son just turned one, so the big focus will be what HE will be - I'm currently campaigning to dress him up as a taco. I love tacos.

6. What piece of Lost merchandise doesn't currently exist that you'd like to see made?

(Natalie Clubb)

Boy. Hmmm. I guess if I could go out and buy an 'Official Mr. Eko Jesus Stick,' I would be the first in line.

7. I love Hurley. He is the greatest. More heroic Hurley moments like in the finale please! OK, that was more of a statement than a question. Do you agree?

(Jessie Mellor)

Hell yes, I agree. And thusly, I hereby promise you one heroic Hurley moment in the season four premiere!

8. As it's ages until the season four premiere, can you tell us in a classic 'Damon teaser' way something we should be looking forward to?

(Brad Teller)

No, Brad. I cannot. I cannot tell you anything about season four. I cannot tell you about the amazingly intriguing characters currently on their way to the island from the mysterious freighter. I cannot tell you that there might be some more flash-forwards coming soon. And I absolutely cannot tell you that... Wait. Hold on. Carlton is wrapping duct tape around my wrists. Carlton? Why are you stopping me from typing my respon;and;ada; nf;dana;Infdk cnaopnpaoa f;q,n1,mn`njkljkjklekj...

Got a question you want to ask Damon Lindelof?

No problem. We'll be taking him down into this hatch for another interrogation next issue.

Email the Pearl at: voices@titanemail.com



DEAR DIARY

"Shooting the finale, we were in Kualoa Valley... it does make you emotional..."

"When we were doing Not In Portland, we were shooting the scene where the guard is holding Karl. In that building, there was a top floor that was completely covered in graffiti. On top of that was a deck and you could see a view of that side of the entire island. It was misty and I thought, I'm in such a beautiful place, doing something that

I love to do, it couldn't get any better than that. When you are confronted by the beauty of the island, it puts you in your place. It helps in playing the part and makes it more realistic. Also shooting the finale, we were shooting in Kualoa Valley. It was one of my favorite locations because it's a beautiful valley with an amazing, sweeping view. It does make you emotional in a way, and it helped in that scene. When I found out I would be working on an episode, I would go out to Hawaii for that period of time. But it helps me with the character because I feel like the moment I get on the plane to go to Hawaii, I'm Alex. I associate Oahu so strongly with playing Alex. It helps me get into character. I am in my element. I feel like that's where Alex is and where she roams - out in Hawaii, out there. We usually take out a car out to the location and it's in the middle of nowhere so you get into that state of mind of living somewhere remotely."

(Special thanks to Tania Raymonde who was speaking with Tara DiLullo Bennett)



Black Box

Oceanic 815 Flight Recorder

"I WANT TO SEE MY SON!"

Lost Magazine's Black Box Recorder contains exclusive *Lost* script extracts revealing how the episodes were written prior to shooting. As we are about to leave the spooky shores of this Dark Territory special, we whet your appetites for Michael's return with this classic scene from *Three Minutes*, written by Adam Horowitz and Eddy Kitsis, and directed by Stephen Williams...

Michael's body SURGES with ADRENALINE -- strains against his ropes. He can't believe it -- EMOTIONALLY OVERWHELMED!
After all this time, HE'S SO CLOSE to his son --

MICHAEL
Let him go. Get your hands off him RIGHT --

WALT
-- Dad... don't.

And hearing his son's voice instantly REFOCUSSES Michael. He turns to Walt... torn between JOY and DISMAY --

MICHAEL
Are you okay?

Walt takes a second to think about that before --

WALT
Yeah.

MICHAEL
Are they -- did they hurt you?

WALT
(softly)
They... make me take tests.

MICHAEL
What -- ?!?

A beat. And then Walt looks up at his father --

WALT
They're not who they say they are.
They're pretending -- //

MS. KLUGH
-- Walt!

And HER SHARP TONE is STARTLING and SCARY --

MS. KLUGH (CONT'D)
Do you want me to put you in the room again, Walt?



Jesus! What does THAT mean?

But whatever it does mean? Walt sure as hell doesn't want it to happen. He turns back to Michael, the EMOTION FINALLY BREAKING THROUGH as his eyes begin to fill with tears. Klugh steps forward, turns to Pickett --

MS. KLUGH (CONT'D)

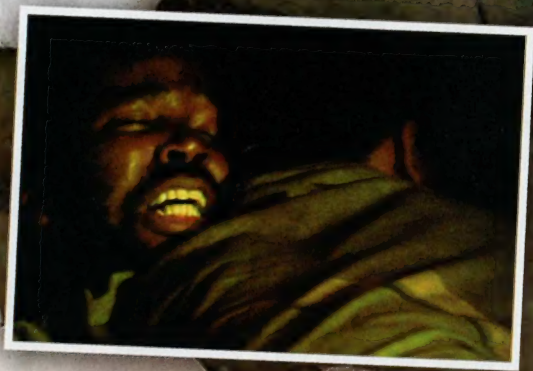
That's enough. We're done.

Pickett roughly turns Walt around to lead him back out, but --

WALT BREAKS FREE! Crosses the room in an instant, THROWS his arms around Michael's NECK -- HUGGING HIM! And RIGHT into Michael's ear he says --

WALT

Help me, dad... Please --



Michael's WRISTS STRAIN against the ROPES as he BUCKS FORWARD, TEARS now STREAKING down his cheeks --

MICHAEL

It's okay -- I'm gonna get you out. I promise, I'll get you --

But Pickett is PULLING WALT OFF OF MICHAEL!

WALT

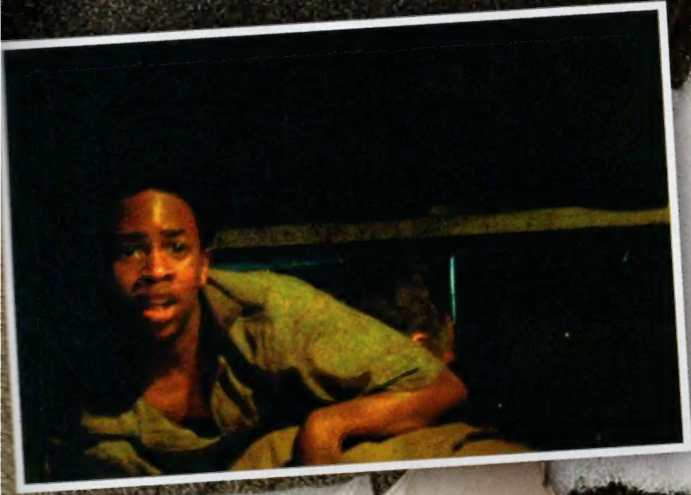
DAD! DON'T LEAVE ME!

MICHAEL

-- LET HIM GO! WALT!!!

MS. KLUGH

Get him out of here.



ON WALT as Pickett forcefully begins to pull him across the room, our hearts BREAKING IN HALF as...

WALT

I love you!

MICHAEL

I... Walt -- I LOVE YOU!

And now Walt is GONE. But Michael's still SHOUTING --

MICHAEL (CONT'D)

I'm gonna get you out of here!
I'll get you back! I'm -- I love you! I --

And that's it. The dam breaks. For the first time, everything -- ALL OF IT -- JUST. COMES. OUT. Michael is overcome by SOBS. Completely BROKEN. His son has been taken from him. Again. And it's DEVASTATING.

Ms. Klugh just lets him cry as she takes out a SMALL POCKET-SIZED PAD. A sharpened pencil. And she begins to WRITE.

MS. KLUGH

After you release our man, I'm going to need you to do something else, Michael.

And finally, Michael gets control -- the tears still coming, but he's channelling into something ELSE now. DETERMINATION.

MICHAEL

I'll do it. I'll...
(beat; more determined)
Whatever you want. I'll do it.

